

VISIT...

LANZAROTE
Caliente.COM

AIN'T MY BITCH

Words and Music by
James Hetfield and Lars Ulrich

Tune down 1/2 step:

⑥=E $\flat$ ③=G $\flat$
⑤=A $\flat$ ②=B $\flat$
④=D $\flat$ ①=E $\flat$



Moderately fast Rock $\text{♩} = 168$

w/ Rhy. Fill 1 (2nd bar only)

N.C.(E5)

G5

N.C.(E5)

Intro

Gtrs. I & II

Gtr. I

w/Rhy. Fill 1

G5

N.C.(E5)

Gtrs. I & II

G5

N.C.(E5)

Rhy. Fig. 1

Rhy. Fill 1 (Gtr. II)

(Gtr. II out)

G5 (end Rhy. Fig. 1)

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#). The bass line is written in a simple, folk-like style. The score includes a wavy line indicating a repeat or a break in the music. The lyrics "The Rose Tree" are written below the bass staff.

w/Rhy. Fig. 1 (2 times)(Gtr. 1)

N.C.(E5)

Gr. II

N.C.(E5)
Gtr. II

7 7 7 0 7 0 0 7 5 7 7 5 7 7 7 0 7 0 0 5 7

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for guitar on a grand staff. The key signature has one sharp (F#). The time signature is 2/4. The score consists of two systems. The first system has two measures. The second system has two measures. The first measure of the second system contains a guitar-specific instruction: "P.M. 1". The second measure of the second system contains a guitar-specific instruction: "N.C.(E5)". The score ends with a double bar line and a repeat sign.

w/Rhy. Fig. 1 (1st 3 bars only)

N.C.(E5)

The second system of the musical score for 'The Wind' consists of two staves. The upper staff continues the melody from the first system, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It includes a 1/4 note pickup, a G5 chord indicated by a wavy line, and a 'N.C. (E5)' instruction. The lower staff provides the bass line using a guitar-style notation with numbers 5, 7, and 12, and includes a 1/4 note pickup.

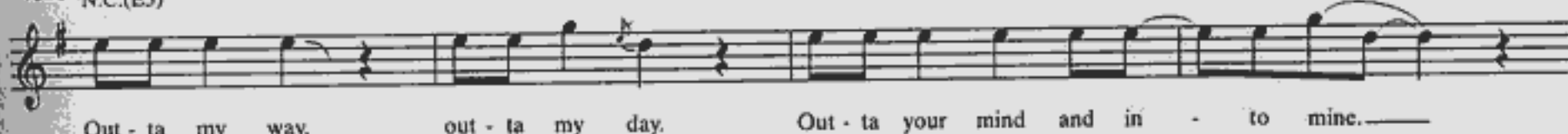
[illegible]

Rhy. Fill 2 (Gtr. 1)

P.M. 4

1st, 3rd Verses
w/Rhy. Fig. 1 (Gtrs. I & II)

N.C.(E5)



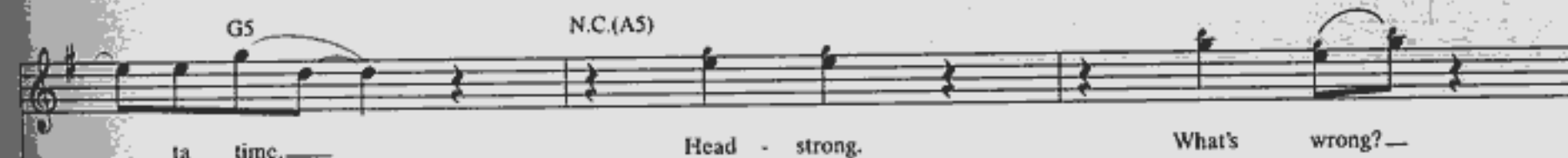
G5

w/Rhy. Fig. 1 (1st 3 bars only)
N.C.(E5)



G5

N.C.(A5)



Rhy. Fig. 1A (Gtrs. I & II)



P.M.

P.M.

P.M.

P.M.

G5



I've al - read - y

heard this

song

be - fore

(cont. in slashes)

(end Rhy. Fig. 1A)



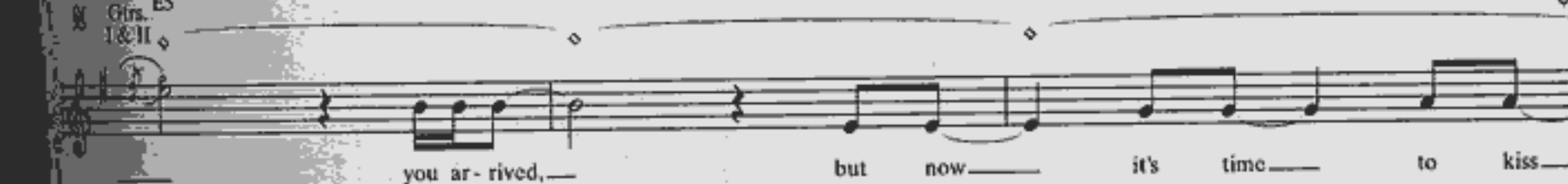
P.M.

Half time feel
Pre-Chorus

E5

3rd time to Coda II

⦿



you ar - rived,

but

now

it's

time

to

kiss

(end half time feel)

(cont. in notation)

P.M.



your

ass

good - bye.

Chorus
B5

Drag - gin' — me down, — why you a - round? — So

A5 G5 F#5 F5

Rhy. Fig. 2 (Gtrs. I & II)

PM.....

N.C.(B5)

use — less. —

(end Rhy. Fig. 2)

p p p p p p

2nd time to Coda I

Bsus4 Asus2 G6 G5 F#5 F5 E5

It ain't — my fall, — it ain't — my call. — It ain't my bitch — a.

Gtr. II

let ring

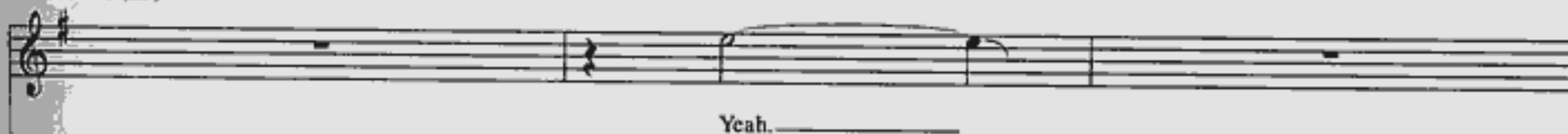
PM.....

*Play 1st time only (2nd time tacet).

Gtr. I

PM.....

w/Rhy. Fig. 1 (Gtr. I)
N.C.(E5)

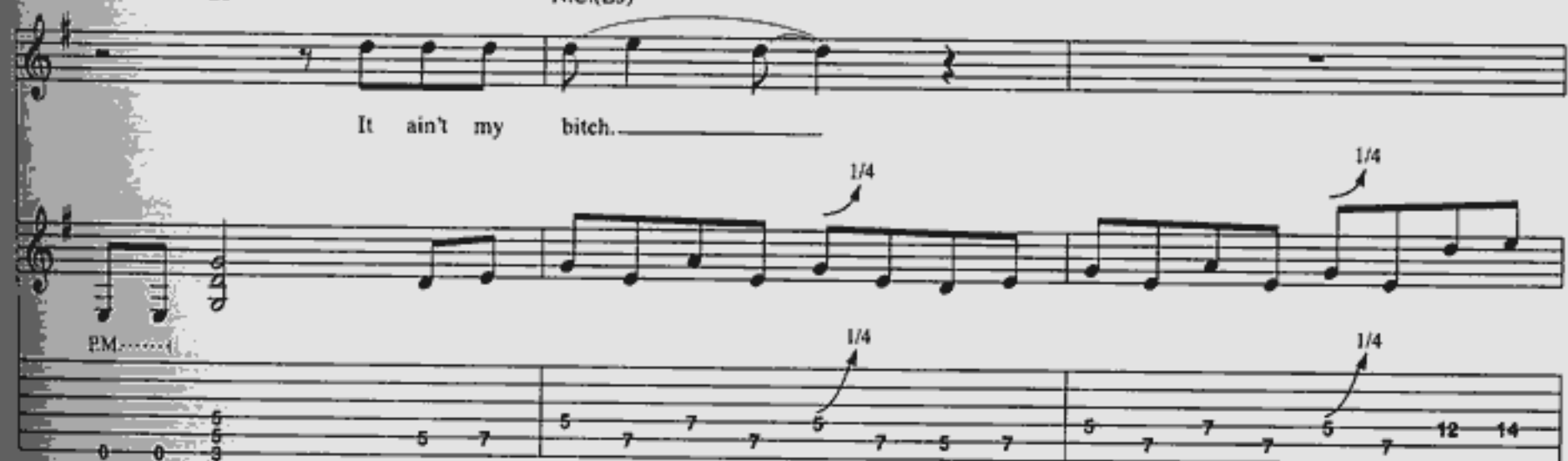


Gtr. II



G5

w/Rhy. Fig. 1 (1st 3 bars only)
N.C.(E5)



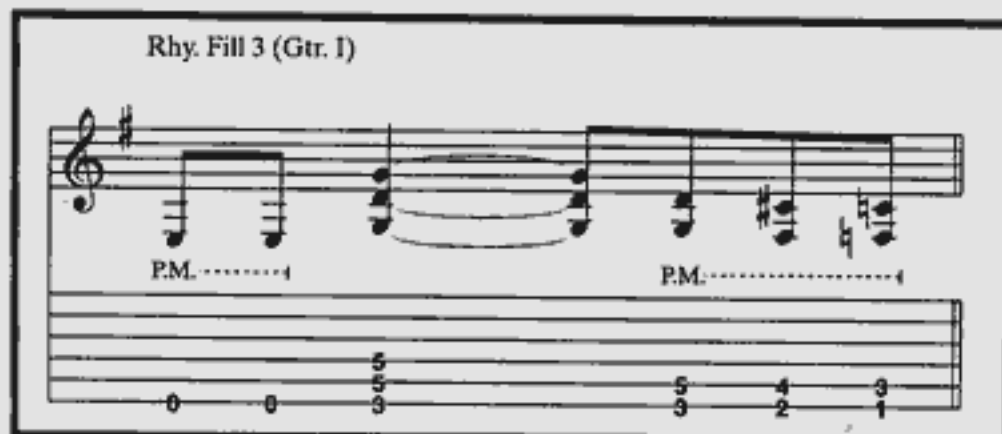
w/Rhy. Fill 3

G5

F#5 P5



Rhy. Fill 3 (Gtr. I)



2nd Verse
w/Rhy. Fig. 1 (Gtrs. I & II)
N.C.(E5)

Down on the sun, down and no fun. Down and out, where the hell—

w/Rhy. Fig. 1 (1st 3 bars only)
N.C.(E5)

— ya been? — Damn it on down, damn it un - bound. —

Gtr. III
sl. $\frac{1}{2}$ Full $\frac{1}{2}$ sl.

14 12 14 14 12 12 (12) (12) 14

sl.

w/Rhy. Fig. 1A

G5

N.C.(A5)

Damn it all down to hell — a - gain. — Stand tall,

H

H

14 12 (12) 12 14 12 12 12 13 14

14 12 (12) 12 14 12 12 12 13 14

D.S. al Coda I

G5

can't fall. — Nev - er e - ven bend — at all — be - fore. —

(Gtr. III out)

(14) (14) (14)

Coda I
N.C.(E5)
Gtr. I

w/Rhy. Fill 1

P.M.....

G5

N.C.
Riff A (*Gtr. I)

1/4

1/4

*2nd time doubled by Gtr. II

Gtrs. I & II

1/4

1/4

1/4

1/4

(end Riff A)

1.

Full

1/4

1/4

1/4

Full

1/4

1/4

1/4

2.

Yo, —

out - ta my way.

Full

1/4

*Gtr. III

Full

1/4

Gtrs. I & II

H

*w/slide

**Gtr. III indicated to right of slash in TAB.

Gtrs. I & II

Viol. W/Slide throughout solo.

[illegible]

8va
loco B5 N.C.(Gfm)

10 10 10 10 10 19 (19) 19 12 (12) (12) 7 5 9 7

4 6 4 6 4 6 4 6 4 6 4 6

B5 8va

12 11 11 14 (14) 7 5 9 7 12 11 11 14 14 19

1/2 (Vocal): Yo! (Gtr. I cont. in Riff A)

1/2 4 6 6 6 4 6 4 6 4 6 4 6 4 6 4 6 5 7

w/Riff A N.C. 8va

loco

19 (19) (19) (19) 19 12 12 7 7 (7)

Gtr. II 1/4 (cont. in slashes) sl.

1/4 5 7 7 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

E5

Gtr. II

Gtr. III

w/Riff A1

D.S. al Coda II

%%

(Gtr. III out)

Coda II



your ass good - bye. (And now it's time to kiss your ass

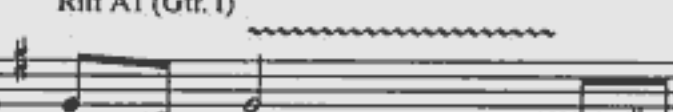
Chorus
w/Rhy. Fig. 2 (4 times)(Gtr. I)

B5 A5 G5 F#5 F5 N.C.(E5)

Drag - gin' - me down, — why you a - round? — So use - less, —

Rhy. Fig. 2A (Gtr. II)

Riff A1 (Gtr. I)



5 7 5 5 6 0 0

Rhy. Fig. 3
(Gtrs. I & II)

B5

A5

G5

E5

(end Rhy. Fig. 3)

Ain't mine, — your kind. — You're step - pin' out - ta time. —

Gtr. III

w/slide

w/Rhy. Fig. 3 (2 1/4 times)

B5

A5

G5

Ain't mine, — your kind. — You're step - pin' out -

E5

B5

A5

ta time. — Drag - gin' — me down, — why you a - round?

Gtr. I substitute Rhy. Fig. 2 (bars 3 & 4 only)

G5

E5

(Resume Rhy. Fig. 3)

B5

No fool - in' — It ain't my

A5

Gtrs. I & II G5

F#5 F5

P.M. *grad. rit.*

fall, it ain't my call. It ain't my,

grad. rit.

12 12 12 12 12 12 12 12 12 12 12 12

(Gtr. I cont. in notation)

E5 G5 F#5 F5 E5 G5 F#5 F5

Gtr. II E5 G5 F#5 F5

*Omit ④ (next 3 bars)

(Gtr. II out)

oooh, — bitch. You ain't mine.

Gtr. III (Gtr. III out)

Gtr. I

a tempo

12 12 9 9 9 12 9 5 4 3 5 6

N.C.(E5)

Gtr. I

7 7 7 7 7 5 7 7 5 7 7 5

Rhy. Fill 1

(G5)

Full E5

P.M. *Full*

7 7 7 7 5 7 (7) 0 9 (9) 0

2 X 4

As Recorded by Metallica
(From the album **LOAD**/Elektra Records)

Transcribed by Jeff Jacobson
Tablature Explanation page 81

Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett

Tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = F♭



Moderate Rock ♩ = 112
Triplet feel (♩ = ♩ = ♩)

Intro (Drums)

N.C.
Riff A (Gtrs. I & II)

(end Riff A) Riff A1 (end Riff A1)

Riff B

*w/wah as filter 1/4

*Gtr. II only

Tablature notation for guitar parts, including standard notation with accidentals and fret numbers, and guitar-specific notation like slurs, slides (sl.), and harmonics (H).

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[illegible]

1st Verse
N.C.

N.C.

I'm - a gon - na make you, shake you. I take - you I'm - a gon - na be the a -

Riff C

1/4 1/2 1/2 1/4 1/2

sl.

sl.

sl.

sl.

one who breaks you. Put the screws a - to ya, yeah, my way. Yeah.

— come on - a come on, — come and make — my day, —

1/4 1/2 1/2 1/4 3

(end Riff C)

sl. sl. sl.

(0) 0 3 0 3 5 0 5 (5) 3 5 5 0 (0) 0 3 0 5 6 7 0

sl.

*Gtr. II: w/wah as filter (next 4 bars only)

oh, — make my day. — 2. Yeah, — ya

3 Full 1/4 3 3 3 Full

sl. sl. Full sl. sl. sl. Full

5 6 7 0 5 6 7 3 3 0 0 3 0 5 6 7 7 0 5 6 7 7 0 5 6 7 7 3 3

sl. sl. sl. sl.

2nd, 3rd Verses
w/Riff C
N.C.

got some hell to pay - a, I steal your thun - der. The joy — of vi - 'lent move - ment

3. See additional lyrics

w/Fill 1

pulls you un - der. Ooh, — bite the bul - let, well, hard. — Yeah, —

— but I die hard - er, so go — too far, —

Fill 1 (Gtr. III)

w/wah as filter

sl.

12 (12) (12)

too far. —

Gtrs. I & II

Gtr. I
sl. 3

Gtr. II
sl. 3

sl. H

sl. H

Chorus
2nd time w/Fill 2

N.C.
Bkgd. Voc. Fig. 1

Bkgd. Voc. Fig. 1

(Fric - tion, fu - sion, ret - ri -

H 3 sf. 3 H 3

H 3 H sf. 3 H 3

(5) (7) 0/0 5 7 0/7 (0)/(7) 0/0 5 7 0 (5) (0) 0/0 5 5 0/7

H sf. H

*Gr. 1 indicated to right of slashes in TAB.

Fill 2 (Gtr. III)

Play 8 times

mf w/wah as filter

(Gtr. III out)

sl.

 π w/with as filter

(Gtr. III out)

Bb5
(end Bkgd. Voc. Fig. 1)

w/Bkgd. Voc. Fig. 1 (2 times)

E5

bu tion.) I can't hear ya.

Gtr. I

Gtr. II

sl.

sl.

H

sl.

H

Bb5

E5

talk to me. I can't hear ya, {so come} talk to me.

sl.

sl.

H

sl.

H

H

H

H

sl.

sl.

H

H

G5 A5

I can't hear ya, are ya talk - in' to me? —

Rhy. Fig. 1 (Gtrs. I & II)

The first system contains a vocal line on a treble clef staff and a guitar rhythm figure on a six-string staff. The vocal line is in G major and has a melody of quarter notes: G4, A4, B4, A4, G4, F#4, E4, D4. The guitar rhythm figure consists of eighth-note chords: G5 (two notes), A5 (two notes), B5 (two notes), A5 (two notes), G5 (two notes), F#5 (two notes), E5 (two notes), D5 (two notes).

G5 N.C.

I can't hear ya, you talk - in' to me? —

(cont. in Riff A1)
(end Rhy. Fig. 1)

The second system continues the vocal line and guitar rhythm figure. The vocal line continues with: G4, A4, B4, A4, G4, F#4, E4, D4. The guitar rhythm figure continues with: G5 (two notes), A5 (two notes), B5 (two notes), A5 (two notes), G5 (two notes), F#5 (two notes), E5 (two notes), D5 (two notes). The system ends with a double bar line and a wavy line indicating a continuation.

w/Riff A1 (1½ times)

Can't hear ya, time to meet my — lord. — I can't hear ya, talk to

The third system features a vocal line and a guitar riff. The vocal line has a melody of quarter notes: G4, A4, B4, A4, G4, F#4, E4, D4. The guitar riff consists of eighth-note chords: G5 (two notes), A5 (two notes), B5 (two notes), A5 (two notes), G5 (two notes), F#5 (two notes), E5 (two notes), D5 (two notes).

1. w/Riff A2 w/Riff B (2 times) 3

two - by - four, — hey, 3. Yeah, — I'm —

The fourth system features a vocal line and a guitar riff. The vocal line has a melody of quarter notes: G4, A4, B4, A4, G4, F#4, E4, D4. The guitar riff consists of eighth-note chords: G5 (two notes), A5 (two notes), B5 (two notes), A5 (two notes), G5 (two notes), F#5 (two notes), E5 (two notes), D5 (two notes).

Riff A2 (Gtrs. I & II)

Riff A2 is a guitar riff consisting of eighth-note chords: G5 (two notes), A5 (two notes), B5 (two notes), A5 (two notes), G5 (two notes), F#5 (two notes), E5 (two notes), D5 (two notes). The riff is marked with a wavy line indicating a continuation.

2.

w/Riff A2 (Gtr. I) w/Riff B (4 times) (Gtr. I)
N.C.

two - by - four, — hey, hey.

Riff A3 (Gtr. II) Riff D

(0) 0 3 5 0 5 7 (7) 7 5 7 7 5 7 (7) 7 5 7 5 7 (7) 5

H 1/2 3 1/2 3 1/2 3 1/2 3 Full 3

P

Yeah, — talk to two - by - four. —

(end Riff D1)

Riff D1

1/2 3 1/2 3 1/2 3 Full 3 Full 1/2 3

P

7 7 5 7 7 5 7 (7) 7 5 7 5 7 (7) 5 Full Full 1/2 3

P

It don't take no more. — Come on, — yeah. —

(cont in Fill 3)

1/2 3 Full P 1/2 3 1/2 3 1/2 3 1/2 3 1/2 3

P

(14) 14 12 14 12 14 (14) 12 14 12 14 14 14 12 14 (14) 14 12 14 12 14 12

2.

w/Riff A2 (Gtr. I)

w/Riff B (4 times) (Gtr. I)

N.C.

two - by - four, — hey, hey.

(end Riff D)
Full

Riff A3 (Gtr. II)

Riff D

H

P

H

P

Yeah, — talk to two - by - four. —
(end Riff D1)

Riff D1

Full

P

Full

Full

P

It don't take no more. —

Come on, — yeah. —

(cont in Fill 3)

1/2

1/2

1/2

1/2

1/2

1/2

1/2

1/2

1/2

1/2

(14)

14

12

14

12

(14)

12

14

12

14

14

12

14

(14)

14

12

14

12

[illegible]

Half time feel
Guitar solo
w/Rhy. Fig. 3

E5 G A5

(Gtr. III)

Full

hold bend

15 14 (15 14) 15 14 15 14

Fill 3 (Gtr. II)

(Gtr. II out)

*Rhy. Fig. 3 (Gtr. I)

Play 4 times
(4th time cont. in slashes)

let ring

*w/ variations ad lib on repeats

[illegible]

AS G ES

Come on, come on

Full

1/4

1/4

sl.

Full

1/4

1/4

sl.

The musical score for 'Talk to Two-By-Four' is presented in three systems. The first system features a vocal line with the lyrics 'Talk to two - by . four.' and a guitar line. The second system continues the vocal melody with triplets and slurs, and the guitar line includes a wavy line indicating a tremolo. The third system shows the vocal line with a 'Full' dynamic marking and a '1/2' note value, and the guitar line with a 'Full' dynamic marking and a '1/2' note value. The score is written in G major and 4/4 time.

Musical score for guitar, showing a melody in the treble clef and a bass line in the bass clef. The score is divided into three measures labeled E5, G, and A5. The melody includes slurs, accents, and dynamic markings like "1/2 Full" and "sl.". The bass line includes fret numbers and slurs.

w/Rhy. Fig. 4

The image displays a musical score for guitar, consisting of three systems. Each system includes a treble clef staff with a key signature of one sharp (F#) and a corresponding fretboard diagram below it. The fretboard diagram shows fingerings and bends for notes 12, 14, 15, and 16.

System 1:

- Melody Line:** Starts with a G chord (G) and a G5 chord (G5). The lyrics "Talk to two - by - four." are written below the staff. The melody includes a "Full" bend on a note, a "P" (pull-off) mark, and a "sl." (slide) mark. The system ends with a "Full" bend on a note.
- Fretboard Diagram:** Shows fingerings for notes 12, 14, 15, and 16. It includes a "Full" bend on a note, a "P" (pull-off) mark, and a "sl." (slide) mark.

System 2:

- Melody Line:** Continues the melody with a "Full" bend on a note, a "P" (pull-off) mark, and a "sl." (slide) mark. The system ends with a "Full" bend on a note.
- Fretboard Diagram:** Shows fingerings for notes 12, 14, 15, and 16. It includes a "Full" bend on a note, a "P" (pull-off) mark, and a "sl." (slide) mark.

System 3:

- Melody Line:** Continues the melody with a "Full" bend on a note, a "P" (pull-off) mark, and a "sl." (slide) mark. The system ends with a "Full" bend on a note.
- Fretboard Diagram:** Shows fingerings for notes 12, 14, 15, and 16. It includes a "Full" bend on a note, a "P" (pull-off) mark, and a "sl." (slide) mark.

Rhy. Fig. 4 (Gtr. II)

(2nd time cont. in slashes)

E5 G5 A5

Gtrs. I & II

1/2 Full 1/2 Full 1/2 Full P sl. sl. 1/2 Full Full Full

14 14 14 14 14 12 12 12 14 14 12 12 14 14 12 12 14 15 15

sl.

G5 E5 G5

Full P 1/2 Full 1/2 Full P sl. sl. 1/2 Full Full Full sl.

14 14 14 14 14 12 12 14 14 12 14 14 12 14 14 12 12 14 12

sl. sl. sl.

A5 G5 (end half time feel)

(Gtr. III out)

1/2 Full 1/2 Full 1/2 Full 1/2 Full 1/2 Full P sl. (Gtr. III out)

14 14 14 14 14 12 12 14 14 12 14 14 12 14 14 12 12 14 12

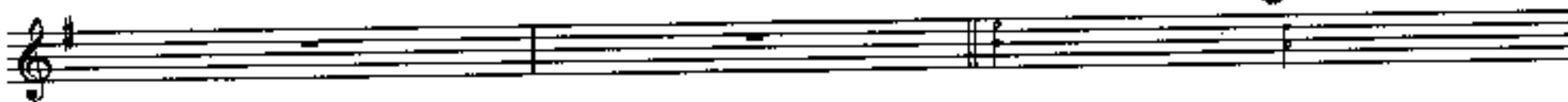
sl. sl.

(w/delay repeats)

w/Riff A
N.C.

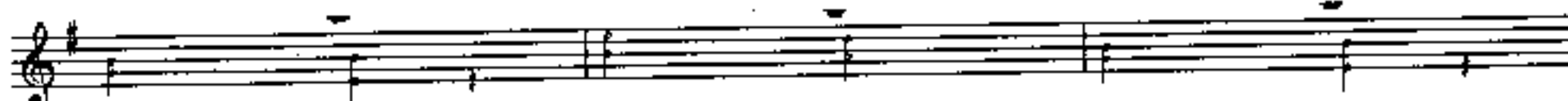
w/Riff A1

Gtr. II substitute Riff A3

Chorus
w/Riffs A1 (3 1/2 times) (Gtr. I) & Riff D (Gtr. II)
N.C.

(Fric - tion,

w/Riff D1 (4 1/2 times)



fu - sion, ret - ri - bu - tion.)

w/Bkgd. Voc. Fig. 1 (2 times)



I'm gon - na make you talk to me. I'm gon - na take you, ooh,

w/Riff A4

w/Rhy. Fig. 1 (Gtr. I)

G5

A5



so talk to me. Hey, I can't hear ya, are ya talk - in' to me? Yeah.

Riff A4 (Gtr. I)



G5 w/Riff D2 N.C. w/Riff A1 (1 1/2 times) (Gtrs. I & II)

I can't hear ya, you talk - in' to me? I can't hear ya, time to

w/Riff A2 (Gtr. II out)

meet my lord. I can't hear ya, talk to, talk to two - by - four.

w/Rhy. Fig. 2 and Riff E

E5 G5 A5

She don't take no more

F5 E5 (Gtr. III out)

yeah, yeah.

Gtr. II

w/wah as filter

P.M.

sl.

Riff D2 (Gtr. II)

Additional Lyrics

3. Yeah, I'm gonna make you, shake you, take you.
 I'm gonna be that one who breaks you.
 Put the screws to ya my way.
 Hey, come on, come on,
 Come and make my day, make my day. (To Chorus)

THE HOUSE JACK BUILT

Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett



Tune down 1/2 step:

⑥ = E $\flat$ ③ = G $\flat$
 ⑤ = A $\flat$ ② = B $\flat$
 ④ = D $\flat$ ① = E $\flat$

Moderately slow Rock ♩ = 100

Intro F5 G5 w/Rhy. Fig. 1 (2 times)
 Rhy. Fig. 1 (Gtr. I) (end Rhy. Fig. 1) F5 G5
 Gtr. II

mf let ring sl.

F5 G5

1st Verse
 w/Rhy. Fig. 1 (5 times)
 F5 G5

O - pen door, — so I walk — in - side, — Close my eyes, —

Rhy. Fig. 1A

F5 G5

— find my place— to hide. — And I shake— as I take— it in. —

w/Riff A
F5 G5 F5 G5

Let the show— be - gin. —

(end Rhy. Fig. 1A)

Gtr. II F5 E5

P.M.

(cont. in slashes)

Gtr. I Riff B

P.M. let ring

H P P 1/2

Riff A (Gtr. III) (Gtr. III out)

mp

2

2

(cont. in notation)

in.

H P P

1/2

H P P

1/2

F5

G5

E5

(end Riff B)

H P P

1/2

H

sl.

sl.

w/Riff B

N.C.

E5

D5

N.C.

E5

D5

N.C.

E5

F5

*(Ah, _____)

ah, _____

ah, _____

Rhy. Fig. 2 (Gtr. II)

1/2

1/2

1/2

1/2

1/2

1/2

*Sing bkgd. voc. 2nd time only.

1. G5 F5 E5

2. Gtr. I substitute Riff B1 G5 F5

Pre-chorus E(b5)

O - pen my eyes.

(end Rhy. Fig. 2)

Rhy Fig. 3 (Gtrs. I & II)

P.M.

P.M.

Riff B1

let ring

sl.

sl.

(9) 2 0 5 4 5 3 2 3

sl.

sl.

just to have — them close — a — gain.

P.M. 4 P.M. 4

7 7 0 0 7 7 0 0 0 0 0

w/Rhy. Fig. 3 (2 times)
E(b5)

N.C.

Well on my way.

(end Rhy. Fig. 3)

H P.M. 4 sl. P.M. 4 sl. P.M. 4 sl. P.M. 4

0 2 2 2 2 4 5 3 0 0 5 7 5 5 5 7 8 6 6

H sl. sl. sl.

N.C.

yeah. — but on my way — to where — I've been. —

E(b5)

It swal - lows me — as it takes me in — its fig.

w/Rhy. Fig. 3 (1st 3 bars only)
E(b5)

N.C.

Mm, — I twist a - way — as I

2nd Verse
w/Rhy. Figs. 1 (3 1/2 times) & 1A
F5 G5

w/Rhy. Fill 1
N.C.

give — this world — the nod. — O - pen

Rhy. Fill 1 (Gtrs. I & II)

H P.M. 4 sl. P.M. 4 sl. P.M. 4 sl. sl.

0 2 2 2 2 4 5 3 0 0 5 7 5 5 5 7 8 8 sl.

H sl. sl. sl.

so I walk in side. Close my eyes, find my place to hide.

And I shake as I take it in. Let the show

be gin. O - pen my eyes just to

have them close once a gain. Don't want con - trol,

hey as it takes me down and down and down a gain.

hey as it takes me down and down and down a gain.

hey as it takes me down and down and down a gain.

E(b5)

Is that the moon— or just a light that lights— this dead

*Riff C

sl.

sl.

*Two gtrs. arr. for one

10 9 9 8 7 8

N.C.

street?

Is that you

(end Riff C)

E(b5)

w/Rhy. Fig. 3 (1st 3 bars only) and Riff C

(8)

w/Rhy. Fill 1

N.C.

(Gtr. III out)

3

or just an - oth - er de - mon that— I meet?— The

Chorus

Rhy. Fig. 4A (Gtr. II)

F5 G5 C5 D5 F5^{xiii} G5^x

high - er you are, the far - ther you fall. The long - er the walk, the

Rhy. Fig. 4 (Gtr. I)

let ring

1 9 9 5 5 9 5 5 7 7 8 10 10 12 10

C5 D5 7 *sl.* F5 G5 C5 D5 (cont. in notation) (end Rhy. Fig. 4A)

far - ther you crawl. My bod - y, my tem - ple, this tem - ple, it tilts. { Step Yes, (end Rhy. Fig. 4)

sl.

sl.

F5 C5 Bb5 1. E5

in to the house that Jack built. in this is the house that Jack built.

*Rhy. Fill 2 (Gtrs. I & II)

1/2 H (end Rhy. Fill 2)

1/2 H

*Gtr. I plays E (6 open) only. (Included when Rhy. Fill 2 is recalled)

w/Rhy. Fig. 2 and Riff B (both 1st 3 bars only)

N.C.

*Bkgd. Voc. Fig. 1

E5 D5 N.C. E5 D5

(Ah, ah,

*Refers to cue notes only

N.C. E5 w/Riff B2 Gtr. II F5 G5 F5 6 open E (end Bkgd. Voc. Fig. 1)

ah.) The

Riff B2 (Gtr. I)

let ring *sl.* *sl.*

(9) 2 0 4 5 2 2

sl. *sl.*

2.
w/Rhy. Fill 2 (last bar only)

w/Rhy. Fig. 2 and Riff B (both 2 times)
w/Bkgd. Voc. Fig. 1 (2 times)

E5 N.C. E5 D5 N.C. E5 D5

Yeah... Full Full Full Full

Gtr. III

hold bend sim.

N.C. E5 F5 G5 F5 E5 N.C. E5 D5

Full Full Full Full

N.C. E5 D5 N.C. E5 F5 G5 F5 E5

Full Full Full Full

w/Rhy. Fill 3
Gtr. II

H P P Full H P P Full H P P Full H P P Full

(16) 16 14 16 14 12 16 14 (16) 16 14 16 14 12 10 14 12 16 (16) 16 14 16 14 12 10 14 10

Rhy. Fill 3 (Gtr. I)

Harm. Harm.

(0) (0) 12 (12)

X X X X

w/talk box

w/Rhy. Fig. 3 (1st 3 bars only)
E(15)

Yeah.

w/Rhy. Fill 1
N.C. Full

TS

(Gtr. IV out)

F5 G5

Swal - low me — so the pain — sub - sides.

Gtr. III

Full

10 12 12 10 12 (12)

F5 G5

And I shake — as I take — the sin.

Full

1/2

10 12 12 (12) (12) 12 14 14 (14)

F5 G5

Let the show — be - gin.

Full

Full

10 12 12 12 (12) (12) (12)

(Gtr. III out)

w/Rhy. Fig. 4 (1st 4 bars only) (Gtrs. I & II)
w/Bkgd. Voc. Fig. 2

F5 G5 C5 D5 F5 G5 C5 D5

Bkgd. Voc. Fig. 2

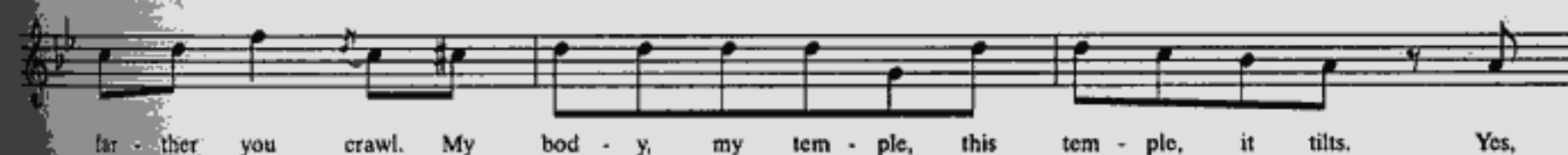
Let the show.. be - gin. Let the show — be - gin.

Chorus
w/Rhy. Figs. 4 & 4A

F5 G5 C5 D5 F5^{xiii} G5^x

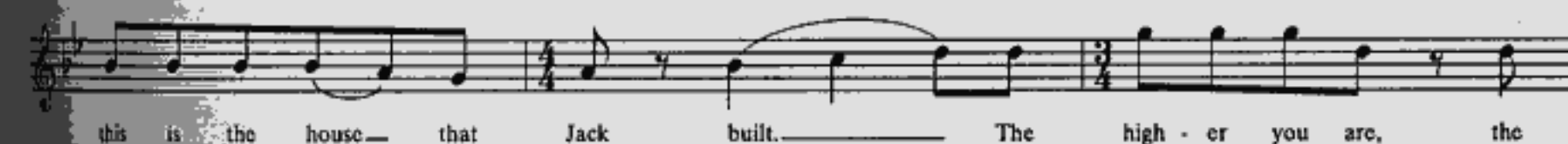


C5 D5 F5 G5 C5 D5

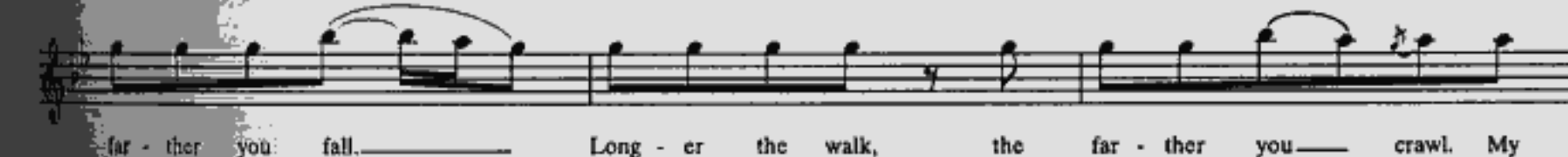


w/Rhy. Fill 2A

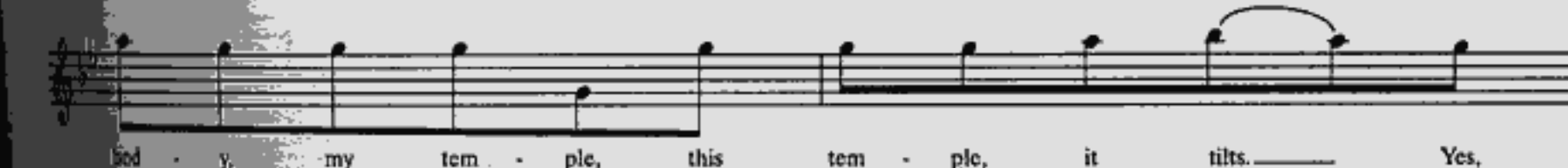
F5 C5 Bb5 w/Rhy. Figs 4 & 4A F5 G5



C5 D5 F5^{xiii} G5^x C5 D5



F5 G5 C5 D5



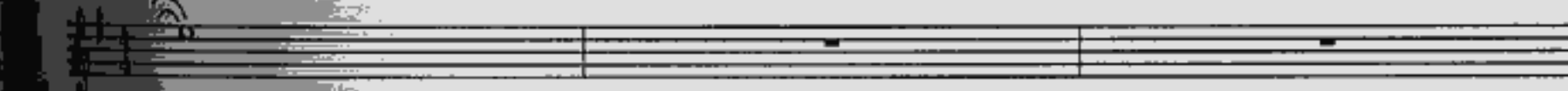
w/Rhy. Fill 2

F5 C5 Bb5 E5



Outro
w/Rhy. Fig. 2 and Riff B
w/Bkgd. Voc. Fig. 1

N.C. E5 D5 N.C. E5 D5 N.C. E5 F5



Rhy. Fill 2A (Gtrs. I & II)



w/Rhy. Fig. 2 & Riff B (both last 2 bars only) (both 3½ times)
w/Bkgd. Voc. Fig. 1 (last 2 bars only) (4 times)

G5 F5 E5 N.C. E5 F5 G5 F5 E5

O - pen my eyes.

Gtr. III

w/talk box

Full

Full hold bend

12 14 (12) 12 12 12 12 14 14 12 (12) 12 12 12 12 14

N.C. E5 F5 G5 F5 E5 N.C. E5 F5

It swal- lows me. Is that you there?

sim.

Full

Full

(12) 12 12 12 12 12 12 14 (12) 14 12 12 12 12 12 14 (12) 12 12 12 12 12 12 14

G5 F5 E5 N.C. E5 F5 Gtr. II G5 F5

Mm, I twist a - way.

(Gtr. III)

Full

Full

(12) 14 14 12 12 12 12 14 12 12 12 12 14 14 14 14 12 (12) 14 12 12 12 12 14

Gtr. I

let ring

sl. sl.

(9) 2 0 4 2

sl. sl.

G5 F5 G5 F5 G5 F5

grad. rit.

a - way, ——— yeah, ——— a - way. ———

grad. rit.

H H H

(14) 10 10 15 12 12 12 12 12 14 (14) 14 10 15 12 12 12 12 12 14 (14) 14 10 15 12 12 12 12 14

sl. sl. H sl. sl. H sl. sl. P

grad. rit.

(9) 2 0 0 5 4 5 3 2 0 3 (9) 2 0 0 5 4 5 3 2 0 3 (9) 2 0 0 5 4 5 3 2 0 3

sl. sl. H sl. sl. H sl. sl. P

Free time

Ⓢ open E

Full

1/2 1/2

Fdbk. (8va)

Full

1/2 1/2

Fdbk.

sl.

(14) (14) 14 (14) (14) (14) (14)

*Flick pickup selector back and forth ad lib (this bar only).

P

(0) (0) (0) (0)

UNTIL IT SLEEPS

As Recorded by Metallica
(From the album **LOAD**/Elektra Records)

Transcribed by Jeff Jacobson
Tablature Explanation page 81

Words and Music by James Hetfield and Lars Ulrich

Tune down 1/2 step:

⑥ = E $\flat$ ③ = G $\flat$
⑤ = A $\flat$ ② = B $\flat$
④ = D $\flat$ ① = E $\flat$



Moderate Rock $\text{♩} = 120$

Intro

(Bass & drums)
N.C.

1st Verse
(Gtr. tacet)

*Substitute cue notes only when
Rhy. Fig. 1 is recalled (throughout).

N.C.

Am

N.C.

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*Gtr. II

Chorus w/Rhy. Fig. 2A (4 times)

*Am

So tear— me o— pen, pour me out,

(end Rhy. Fig. 1) Rhy. Fig. 2

**dist. tone

P.M. P.M. P.M.

*Dist. tone

**Chorus off

*Throughout Choruses, chord names indicated by Gtr. I.

Am G F Am G

there's things— in— side— that scream— and shout— And the pain—

P.M. P.M. P.M. P.M. P.M.

F Am G Fmaj7(no3rd)

still hates— me— so hold— me un— til— it sleeps..

(end Rhy. Fig. 2)

P.M. P.M. P.M. P.M.

Rhy. Fig. 2A (Gtr. II)

UNTIL IT SLEEPS

A5

G

Fsus2

Gtr. II

dim.

clean tone w/chorus

let ring

Rhy. Fig. 3 (Gtr. I)

(end Rhy. Fig. 3)

clean tone w/chorus

let ring

2nd Verse
w/Rhy. Fig. 1
*Am

N.C.

Just like— the curse,— just like the stray.—

Gtr. II

let ring

*Throughout Verses, chord names indicated by Gtr. I.

Am

You feed— it once— and now it stays,—

vib. w/bar

trem. bar 1/2

UNTIL IT SLEEPS

Chorus
w/Rhy. Figs. 2A (3½ times) & 2

N.C. Am G

now it — stays. 1. So tear — me o —
2. I'll tear — me o —

vib. w/bar **dist. tone*

**Chorus off*

Gtr. I substitute Rhy. Fill 1

F Am N.C.(G) (F)

pen, but be-ware, there's things in side with out a care.
pen, make you gone. No more can you hurt an y one.

(Resume Rhy. Fig. 2)

Am G F Am G

And the dirt — still stains — me, — so wash — me
And the fear — still shakes — me, — so hold — me

Bridge
w/Riff A
E5 N.C.(Em) E5 N.C.(Em)

un - til — I'm clean. — It grips — you, so — hold me. —
un - til — it sleeps. —

(end Rhy. Fig. 4)

Gtr. II Rhy. Fig. 4

PM. PM. PM. PM.

Gtr. I

PM. PM. PM. PM.

Rhy. Fill 1 (Gtr. I)

Full Full

PM. H H

5 7 5 7 (7) 7 5 7 5 5 7 5

Riff A Play 4 times

12 10 9 7 5 4 3 2 1

UNTIL IT SLEEPS

w/Rhy. Fig. 4 (2½ times)
N.C.(Em)

E5 N.C.(Em)

It stains you, so hold me... It hates you, so hold me...

P.M. P.M. P.M. P.M. P.M. P.M.

sl.

E5 N.C.(Em)

To Coda

w/Rhy. Fill 2
E5 N.C.(Em)

It holds you, so hold me... un-til it sleeps...

P.M. P.M. P.M. P.M. P.M. P.M.

sl.

w/Rhy. Fig. 3
A5

G

Un-til it sleeps... Un-til it sleeps...

Gtr. II

dim.

clean tone w/chorus
let ring

Rhy. Fill 2 (Gtr. II)

P.M. P.M.

sl.

3rd Verse
w/Rhy. Fig. 1
Am

Fsus2

So tell me why you've cho - sen me.

trem. bar
let ring

N.C.

Am

Don't want your grip.

N.C.

D.S. al Coda

N.C.

don't want your greed

Don't want it.

vib. w/bar

*Chorus off

Coda (w/1st bar of Rhy. Fig. 4)

w/Rhy. Fig. 2
F5 N.C. (E6)

It holds you, holds you, holds you up til it sleeps.

(cont. in slashes)

P.M.

UNTIL IT SLEEPS

Interlude
A5
Gtrs. I & II

dim.

Am
(Gtr. II out) *Gtr. I

un - til - it sleeps.

Un - til - it sleeps.

8va

Full

Full

sl.

Gtr. III

sl.

dist. tone w/wah as filter

sl.

0 0 0 0 0 0 0 0 0 0 0 0 17 17

10 10 10 12 12 13 10 10 10 13 13 13 12 12 12

17 20 17 20 17 15 17

sl.

*Clean tone w/chorus

[illegible]

(cont. in notation)

8va

Gtr. III

Full

Full

sl.

sl.

sl.

sl.

loco

sl.

Cmaj7

Full

Full

sl.

sl.

sl.

sl.

sl.

17 20

17 20

17 15 17

17 15 17

17 15 12 12

12 15 12 (12)

7 7 7 5 7 9

sl.

Gtr. I

let ring

0 1 2 2 2 0

0 2 3 (3) 2

0 9 1 0

C

Don't want — it. —

Cmaj7

Am

Gtr. II

⑤3fr.
C

I don't want — it, want — it, want — it, want — it, want — it, no. —

sva —

Full Full Full

Full Full Full

sl.

*dist. tone

*Chorus off

UNTIL IT SLEEPS

Chorus
w/Rhy. Figs. 2A (8 times) & 2

Gtr. I substitute *Rhy. Fill 1

Am G F Am N.C.(G)

So tear— me o— pen but be— ware, there's things— in— side—

8va ... (Gtr. III out)

17

*w/slight variations ad lib in 2nd bar

(Resume Rhy. Fig. 2)

(F) Am G F

— with— out— a care. And the dirt— still stains— me,—

w/Rhy. Fill 3

w/Rhy. Fig. 2A (4 times) (Gtr. I)

Am G Fmaj7(no3rd) A5 D5/A

so wash— me till I'm clean. I'll tear— me o—

F/A A5 D5/A F/A

pen, make you gone. No long— er will you— hurt an— y— one.—

A5 D5/A F/A

And the hate— still shapes— me,

A5 D5/A F/A

so hold— me un— til— it sleeps,—

Rhy. Fill 3 (Gtr. I)

sl. sl.

(4) 5 9 10 9
(5) 5 10 10 10

A5

Un - til it sleeps, — un - til it sleeps, — un - til it sleeps, —

Gtr. II

dim.

clean tone w/chorus
trem. bar

1/2

let ring

Gtr. I

clean tone w/chorus
let ring

Am

rit.

trem. bar

1

rit. trem. bar

*1/2

*1/2

*Depress bar before striking chord.

KING NOTHING

Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett



Tune down 1/2 step:

⑥ = E, ⑤ = G,
④ = A, ③ = B,
② = D, ① = E

Moderately ♩=120

N.C.

Fill 1 (Gtr. I)

w/ Fill 1 (5 times)

Play 5 times N.C.(B5)

Intro

(end Fill 1)

(Bass)

fade in
with dist. & *octaver

*Doubles an octave below

Full

Full

Gtr. II

dist. tone

mf

Full

Full

*Vol. swell

Full

Full

mf

Full

Full

*Vol. swell

w/ Fill 1

N.C.(E5)

Rhy. Fig. 1

Play 3 times

(end Rhy. Fig. 1)

1/4

1/4

1/4

P.M.

1/4

let ring

P.M.

P.M.

P.M.

P.M.

let ring

N.C.(E5)
Gtrs. I & II

1/4

1/4

Play 3 times

N.C.(E5)
Gtr. III

1/4

P.M.

P.M.

P.M.

1/4

1/4

let ring

dist. long

1/4

5 6 7 7 5 7 5 7 8 7 12 12 12 12 12 12 14 14

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

1st, 2nd Verses
N.C.(E5)

1. Wish I may, — wish I might — have this I wish to - night.
2. Hard and cold, — bought and sold, — a heart as hard as gold.

(Gtr. III out)

Rhy. Fig. 2 (Gtrs. I & II)

P

P

P

P.M.

12 14 12 12 14 12 12 14 12 14 12 14

(14)

2 5 2 8 7 0 3 0 6 6 5 0

0 0 0 0 0 0 0 0 0 0 0 0

Gtr. I substitute Rhy. Fig. 1

w/Rhy. Fig. 2 (Gtr. II)

Yeah, — Are you sat - is - fied? —
Dig for gold, — dig for fame, —
Wish I might, — wish I may, —

(end Rhy. Fig. 2)

Gtr. I

1/4

P.M.

P.M.

1/4

2 5 2 8 7 0 3 0 6 6 5 0 2 5 2 8 7 5 7 0 3 0 6 6 5 3 9 9

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Rhy. Fig. 1

P.M.

2 5 2 8 7 0 3 0 6 6 5 0

0 0 0 0 0 0 0 0 0 0 0 0

You dig to make your name. Are you pac - i - fied? _____
 You wish your life a way. Are you pac - i - fied? _____

1/4
 1/4
 sl.

1/4
 1/4
 sl.

Half time feel
 Pre-chorus
 N.C.(A5)

w/Rhy. Fig. 3 (Gtr. II)
 N.C.(A5)

All the wants you waste all the things.

Rhy. Fig. 1
 (end Rhy. Fig. 3)
 Full

Full

(end half time feel) Chorus
 E5
 *Gtr. II
 CS
 you've changed. Then it all crash - es down. and you break your crown.

1/2
 sl.

1/2
 sl.

*2nd & 3rd times, Gtr. II plays w/rhythmic variations ad lib (next 1 bar only).
 **Substitute upstem note on D.S.

B5 A5 E5

P.M.

And you point your fin - ger but there's no one a - round. Just want one thing.

C5 B5 F5

P.M.

just to play the king. But the cas - tle crum - bled and you're left with just a

To Coda

1. (Gtr. II out) w/Rhy. Fig. 1 (4 times) (Gtr. I) N.C. (E5)

same. Where's your crown, King Noth - ing?

Gtr. III (Gtr. III out)

*Aug Full Full Full

Gtr. I Full Full Full

15 16 15 16 15 16

*Aug refers to Gtr. III only.

Come on, — where's your crown?

8va

sl sl

(octave off)

Full Full

15 19 19 14 12 0 14 0 15 0 14 0 12 12 12 12 14 0 15 0 14 0 12 12 15 15

Half time feel
w/Rhy. Fig. 3 (1 1/4 times)
(A5)

8va

P Full P Full

Full sl

P Full P Full

Full sl

15 12 0 12 15 12 0 12 12 0 14 0 15 0 14 0 12 12 12 17 17 17 20 20 20 17

8va

B5

Gr. I substitute Rhy. Fill 2
N.C.(A5)

w/Rhy. Fill 3
E5

(end half time feel)

8va

Full Full

(Vocal: Huh!)

(17) 17 17 20 19 19 19 17 17 17 20 20 20 17 17 17 17 19 19 17 17

Rhy. Fill 3
Gr. I

Gr. II

1/2 1/2

5 5 7 7 5 7 0 0 0 8

NC(E3)

juva

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a treble clef and a key signature of one flat. The piano accompaniment is written on a grand staff (treble and bass clefs) with a key signature of one flat. The second system continues the vocal line and piano accompaniment. The vocal line ends with a double bar line and a repeat sign. The piano accompaniment ends with a double bar line and a repeat sign. The score is labeled 'The Rose Tree' at the top left.

34a

loco

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of music, and the second system contains the second line. The melody is written in treble clef with a key signature of one flat (B-flat). The lyrics 'The Rose Tree' are written below the notes. The score includes various musical notations such as notes, rests, and dynamic markings like 'Full', 'P', 'H', and 'P'. The second system also includes a set of numbers (12, 14, 15) written below the notes, which likely represent fingerings or a specific notation system.

Q12. E5
1 & 11

w/Fill 1 (4 times) & Rhy. Fill 4
N.C.(E5)

The musical score consists of two systems. The first system is for the piece 'T & H' and the second is for 'N.C.(E5)'. Both systems feature a treble clef and a key signature of one sharp (F#). The first system has a tempo marking of 1/2 and a time signature of 1/2. The second system has a tempo marking of 1/2 and a time signature of 1/2. The notation includes various musical symbols such as notes, rests, and bar lines.

(Gr. II out)

st.

(Gtr. III out)

12

12

12

Rhy. Fill 4 (Ger. 11)

* With one of gun's vol. knobs set to zero, ^{sl}
 flick trigger switch back and forth in rhythm indicated.
 (Rhythm shown is for "on" position only.)

Bridge
w/Fill 1 (8 times)
N.C.

*w/adbk ad lib (Gtr. II)

Next 10 bars only

I wish I may. I wish I might.

have this wish I wish to night. I want that star.

want it now. I want it all and I don't care how.

Care - ful what you wish, care - ful what.

Gtr. II

mp *mp* *sim.*

*Vol. swell (next 4 bars)

**Gtr. III

mf let ring

sl *sl* *1/2* *sl*

**Wah off

— you say. — Care - ful what you — wish. — you — may — re - get — u. Care - ful

3 2 5

H H H

sl. sl. sl.

0 3 5 3 5 3 0 3 0

3 1 0

what you — wish. — you — just — might — get — it. —

4 7 19

H H

f

(Gtr. III out)

1/2

0 2 0 1 1

T=thumb

HERO OF THE DAY

Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett

Tune down 1/2 step:

- ⑥ = E $\flat$ ① = G $\sharp$
③ = A $\sharp$ ② = B $\flat$
④ = D $\flat$ ⑤ = E $\flat$

Moderately $\text{♩} = 112$

Intro Gtr I A5 Rhy. Fig. 1 A5/B A5/C $\sharp$ A5/D E (end Rhy. Fig. 1)

mp
clean tone

let ring throughout

A5 A5/B A5/C $\sharp$ A5/D E

H H P H

A5 A5/B A5/C $\sharp$ A5/D E

The win-dow burns to light the way back home.

Rhy. Fig. 1A (*Gtr. II) (end Rhy. Fig. 1A)

let ring

*Acous

w/Rhy. Fig. 1A
 A5 A5/B A5/C# A5/D E
 A light that warms — no mat-ter — where — they've gone —
 Rhy. Fill 1 H P
 Gtr. 1 H dist. tone
 0 2 2 2 2 4 2 5 2 2 4 4 6 7 4 6 6 4 6 7 6 6

w/Rhy. Fig. 2A
A5 A5/B A5/C# A5/D E

They're off to find the he-ro of the day.

Rhy. Fig. 2

H H (end Rhy. 1)

II H

The image shows a musical score for a piece titled 'The Hero of the Day'. It consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). Above the staff, the chords A5, A5/B, A5/C#, A5/D, and E are indicated. The lyrics 'They're off to find the he-ro of the day.' are written below the staff. The middle staff is a bass line in bass clef, featuring a rhythmic figure labeled 'Rhy. Fig. 2'. Above this staff, there are markings 'H' and '(end Rhy. 1)'. The bottom staff is a guitar fretboard diagram with six strings and a key signature of one sharp. It shows fingerings for the notes in the melody and bass line. Above the fretboard, there are markings 'II' and 'H'.

A5 A5/B A5/C# A5/D E
 Mr. but what if they should fall by some one's wick ed way

H
 H

Rhy. Fig. 2A (Gtr. II)

let ring

H H

(Gtr II out)

w/Rhy. Fig. 3A
A5

A5/B

A5/C#

A5/D

Still the win - dow burns — time so slow - ly turns —

Gtr I

H

Rhy. Fig. 3

H

1/2

Rhy. Fig. 2 (Gtr III)

Rhy. Fig. 3A

dist. tone

let ring

E

w/Rhy. Figs. 3 & 3A
A5

A5/B

Some - one there — is sigh - ing. Keep - ers of the flames. ... do ya

sl.

(end Rhy. Fig. 3)

sl.

sl.

sl.

H

H

(end Rhy. Fig. 3A)

H

H

A5/C# A5/D E

Feel your name? Can't you hear your babies cry in?

w/Rhy. Fig. 1 (1 3/4 times)
w/Rhy. Fill 3

A5 A5/B A5/C# A5/D E

Ma - ma, they try and break me.

A5 A5/B A5/C# A5/D E

Still they try and break me.

Half time feel
2nd Verse
w/Rhy. Fig. 1 (1 3/4 times)

A5 A5/B A5/C# A5/D

Ex - cuse me while I ten

Gtr. I H Gtr. II

lei ring

sl. sl. sl.

6 7 7 9 9 11 11 11
7 4 5 5 7 7 9 9

sl.

E A5 A5/B

to how I feel. These

*Gtr. IV

Gtr. II

sl. sl.

5 7 5 4 5 4 5 5 6 7 7 7
9 9 9 9 9 6 6 7 6 7 5 5

*Dist. tone

sl. sl.

Rhy. Fill 3 (Gtr. III)

(Gtr. III out)

dim.

2 2 0 2 2 0

A5/C# A5/D E

things re - turn to me that still seem real.

sl. (Gtr. II out)

sl. sl.

w/Rhy. Fills 1 & 2 (end half time feel) w/Rhy. Fig. 2 (2 times) (Gtrs. I & III)

A5 A5/B

Gtr. IV (Gtr. IV out)

5 7 5 4 5 5

A5/C# A5/D E A5 A5/B

Now, de - serv - ing ly, this eas - y chair. Mm. but the

A5/C# A5/D E

rock - ing stopped by wheels of des - pair. Don't

w/Rhy. Figs. 3 & 3A (both 1 1/2 times)

A5 A5/B A5/C# A5/D E

want your aid, but the fist I've made for years can't hold off fear. No, I'm

A5 A5/B A5/C# A5/D E

not tell me, so please ex - cuse me while I tend to how I feel.

w/Rhy. Fill 4A

Chorus
F#5

N.C.

But

Rhy. Fill 4 (Gtr. I)

Rhy. Fig. 4 (Gtrs. I & III)

(end Rhy. Fig. 4)

w/Rhy. Fig. 4A (3½ times)

F#5

N.C.

F#5

now the dreams and wak ing the screams_ that ev - er last_ the_ night

(But now the dreams_ that ev - er last_ the_ night)

Rhy. Fig. 4A

(end Rhy. Fig. 4A)

N.C.

F#5

N.C.

So build the wall_ be - hind_ it, crawl_ and hide

So build the wall_ and hide

F#5

N.C.

F#5

ur - til_ it's_ light.

un - til_ it's_ light.)

So can you hear_ your be -

Rhy. Fill 4A (Gtr. III)

II

Guitar solo
w/ Rhy. Fig 2 (Gtr. III) and Riff A (both 2 times)

N.C. A5 A5/B A5/C# A5/D

bies cry in' now? —

Gtrs. I & III Riff B (Gtr. IV)

st.

7 5 5 7 5 7 7 5 5 7 7 7 7 5 7 7 5 7 7 5 5 7 7 5 7 5 5 7 7

4 4 4 2 0 2

E A5 A5/B

10 10 10 10 9 9 9 9 9 7 7 7 5 7 5 7 7 5 5 7 7

A5/C# A5/D E

8va

Still the

Gtr. V

Gtr. IV trem. pick (Gtr. IV out)

7 7 5 7 7 5 7 7 5 5 12 12 12 12 10 10 10 12 12 14 14 16 17 17 14 14

Riff A (Gtr. I)

st.

st.

st.

st.

6 7 9 9 11 11 11 13 9 (9)

4 5 7 7 9 9 11 7 (7)

3rd Verse

w/Riv. Figs. 2 (Citt. III) & 3 (both 1½ times)

A5

AS/11

ASCB

A.5.10

E

win - dow burns, — time so slow - ly turns. — And some - one there — is sigh -
(The win - dow burns. — Some - one there — is sigh -

Gir. V

၄၇၆

The musical score for 'The Rose Tree' is presented in three parts. The top part is a melody in treble clef, key of D major (two sharps), and 2/4 time. It consists of a single line of music with a key signature of two sharps and a time signature of 2/4. The melody is written on a five-line staff. The bottom part consists of two staves of accompaniment. The first staff is a bass line with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is a tenor line with a key signature of one sharp (F#) and a time signature of 2/4. The accompaniment is written on a five-line staff. The melody and accompaniment are written in a simple, folk-like style. The melody is a single line of music, and the accompaniment consists of two staves. The key signature is one sharp (F#) and the time signature is 2/4. The melody is written in treble clef, and the accompaniment is written in bass and tenor clefs. The melody is a single line of music, and the accompaniment consists of two staves. The key signature is one sharp (F#) and the time signature is 2/4. The melody is written in treble clef, and the accompaniment is written in bass and tenor clefs.

ing.
ing.

Keep-ers of the flames, - can't you hear your names? - Can't you

Keep-ers of the flames, - Can't you

44

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written on a single staff, with three slurs marked 'sl.' over the first three measures. The second system consists of two staves. The upper staff continues the melody, and the lower staff provides a harmonic accompaniment using numbered fingerings (1-4) for the left hand and (1-2) for the right hand. The piece concludes with a final double bar line.

Chorus
w/Rhy. Fig 4

FIS

w/Rhy. Fills 4 & 4A

F.



 hear your ba - bies cry - in? _____ But now the dreams - and wak
 hear your ba - bies cry - in? _____ (But

574

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The vocal line is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is simple and repetitive, with a final measure marked with a "sl" (slide) and a fermata. The guitar line is written in a standard six-string format. It features a series of chords and single notes, with a final measure marked with a "sl" (slide) and a fermata. The guitar line is written in a style that suggests a folk or country influence.

w/Rhy. Fig. 4A (5 times)

N.C.

F#5

N.C.

ing the screams- that ev - er last the night. So
now the dreams- that ev - er last the night.

F#5

N.C.

F#5

build the wall be hind it. crawl and hide un til it's light.
So build the wall and hide un til it's light.)

N.C.

F#5

N.C.

So can't you hear your ba bies cry in' now?

Outro
w/Rhy. Fig. 4A

F#5

F#5

Ma - ma, they try and break.

Gtr. VI

Rhy. Fig. 5

let ring

let ring

F#5/G#

F#5/A

F#5/B

me. Ma - ma, they try and break me.

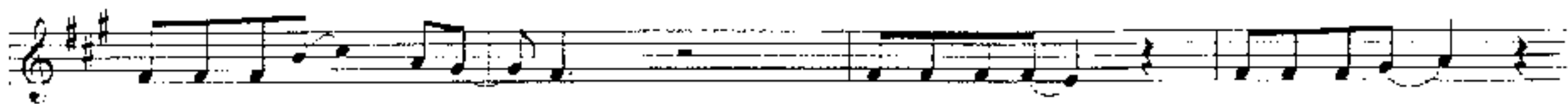
w/Rhy. Fig. 4B

F#5

E/G#

A sus2

B5



Ma - ma, they try

and break - me

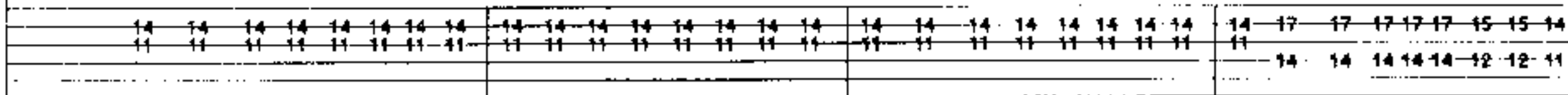
Ma - ma, they try, —

Ma - ma, they try. —

Riff C (Gtr. V)

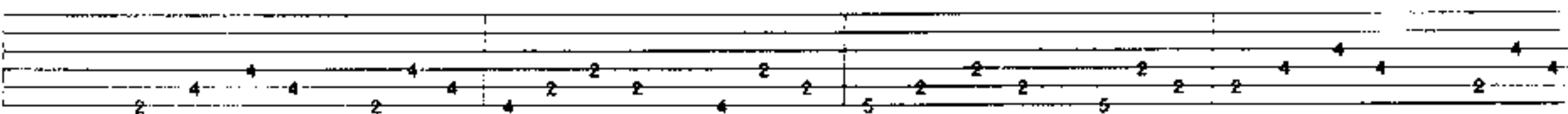


fade in



Gtr. VI

(end Rhy. Fig. 5)



w/Rhy. Figs. 4A & 5

w/Riff B (7 times) & C (2 times)

F#5

F#5/G#

F#5/A



Ma - ma, they try —

and

break — me.

(Ma - ma, they try —

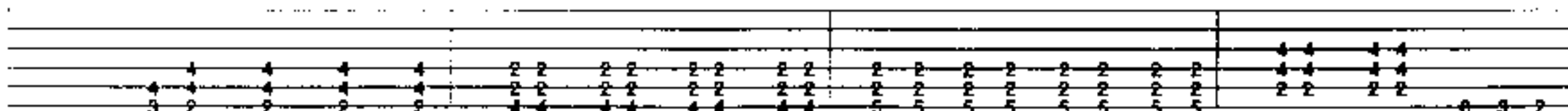
and break — me.

Ma - ma, they try —

and

break

Rhy. Fig. 4B (Gtrs. I & II)



F#5/B3 w/Rhy. Fig. 4B
F#5

me. Ma - ma, they try and break Ma - ma, they try and break

E/G# Asus2

me. Ma - ma, they try and break Ma - ma, they try

B5 NC (Gtr. V out) F#5

Ma - ma, they try

Gtr. IV

Ma - ma, they try

slight rit

Gtr. VI Gtrs. I, III & VI

let ring

slight rit.

BLEEDING ME

Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett

Tune down 1/2 step:

⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭



Moderate Rock $\text{♩} = 116$
Half time feel

Intro N.C.
Riff A (Gtr. I)

mf clean tone

sl. *slight vib.*

w/Riff A (1st 6 bars only)

③ = E
*Gtr. III
(cad Riff A)
Rhy. Fig. 1 (Gtr. II)

let ring
clean tone

*Play slashes 2nd time only.

(Gtr. III out)

dim.

Exp

with Jeff A. J.

(end Rhy. Fig. 1

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The second system consists of three staves. The top staff continues the melody, while the bottom two staves provide a harmonic accompaniment using a simplified notation system with numbers (0, 8, 9) and a few accidentals (sharps and flats) placed above the notes.

**1st, 2nd, 3rd Veterans
w/ Riff A (1st 7 bars only)**

 $\otimes \otimes \quad \text{Em}$

1. I'm dig - gin' my way. — I'm dig - gin' my way. —
 2. I'm sow - in' the seeds. — I'm sow - in' the seeds. —

let ring

Rhy. Fig. 2

0 8 9 9 14 12 12 (12) 12

*Omit on D.S.

to some - thin'. I'm dig - gin' my way — to some - thin' bet -
 I've tak - en. I'm sow - in' the seeds — I take — for grant -

(12) 12 9 8 7 7 9 (7 7 8) 14 12 12

Riff A1 (Gtr. I)

0 7 5 7 7 5 3 5 3 2 5 2

2nd time Gtr. | substitute Riff A3
3rd time Gtr. | substitute Riff A4

ter.
ed.

Gtr. II

(*end Rhy. Fig. 2)

Gtr. I

st.

st.

st.

12

12

7 7 9 9 12 7 9

5 5 7 7 10 5 7

st.

st.

st.

*Refers to Gtr. II only

1st time Gr. I substitute Riff A2



I'm push-in' to stay, _____
 This thorn in my side, _____

I'm push-in' to stay _____ with some - thin'.
 this thorn in my side _____ is from _____ the tree.

3rd time to Code II

I'm push - in' so stay _____ with some - thin' bet - ter _____
This thorn in my side _____ is from the tree I've plant - ed. _____ Ooh, it

Riff A3

The musical notation for Riff A3 is presented in two staves. The top staff is a guitar staff with a treble clef, and the bottom staff is a bass staff with a bass clef. The riff is in 4/4 time and consists of 14 measures. The notation includes various guitar-specific symbols such as 'x' for muted notes, 'sl.' for slides, and 'P' for palm mutes. The bass staff shows fret numbers for each note.

Measure 1: Treble staff has a muted note (x) on the 1st string, 1st fret. Bass staff has notes on the 5th string (5th fret) and 4th string (7th fret).

Measure 2: Treble staff has a slide (sl.) from the 1st string, 1st fret to the 2nd string, 2nd fret. Bass staff has notes on the 5th string (5th fret) and 4th string (7th fret).

Measure 3: Treble staff has a slide (sl.) from the 2nd string, 2nd fret to the 3rd string, 3rd fret. Bass staff has notes on the 5th string (5th fret) and 4th string (7th fret).

Measure 4: Treble staff has a slide (sl.) from the 3rd string, 3rd fret to the 4th string, 4th fret. Bass staff has notes on the 5th string (5th fret) and 4th string (7th fret).

Measure 5: Treble staff has a slide (sl.) from the 4th string, 4th fret to the 5th string, 5th fret. Bass staff has notes on the 5th string (5th fret) and 4th string (7th fret).

Measure 6: Treble staff has a slide (sl.) from the 5th string, 5th fret to the 6th string, 6th fret. Bass staff has notes on the 5th string (5th fret) and 4th string (7th fret).

Measure 7: Treble staff has a slide (sl.) from the 6th string, 6th fret to the 7th string, 7th fret. Bass staff has notes on the 5th string (5th fret) and 4th string (7th fret).

Measure 8: Treble staff has a slide (sl.) from the 7th string, 7th fret to the 8th string, 8th fret. Bass staff has notes on the 5th string (5th fret) and 4th string (7th fret).

Measure 9: Treble staff has a slide (sl.) from the 8th string, 8th fret to the 9th string, 9th fret. Bass staff has notes on the 5th string (5th fret) and 4th string (7th fret).

Measure 10: Treble staff has a slide (sl.) from the 9th string, 9th fret to the 10th string, 10th fret. Bass staff has notes on the 5th string (5th fret) and 4th string (7th fret).

Measure 11: Treble staff has a slide (sl.) from the 10th string, 10th fret to the 11th string, 11th fret. Bass staff has notes on the 5th string (5th fret) and 4th string (7th fret).

Measure 12: Treble staff has a slide (sl.) from the 11th string, 11th fret to the 12th string, 12th fret. Bass staff has notes on the 5th string (5th fret) and 4th string (7th fret).

Measure 13: Treble staff has a slide (sl.) from the 12th string, 12th fret to the 13th string, 13th fret. Bass staff has notes on the 5th string (5th fret) and 4th string (7th fret).

Measure 14: Treble staff has a slide (sl.) from the 13th string, 13th fret to the 14th string, 14th fret. Bass staff has notes on the 5th string (5th fret) and 4th string (7th fret).

Riff A2

5 5 5 4 5 4

0

Chorus
2nd time & Fill 1

5 45

1

D5

caught on der wheel's roll. I take the leech.

Rhy. Fig. 4A (Gtr. I & II)

H

H

H

H

9 9 9 5 5 7 7 5 5 7 7 5 5 7 7 5 5

7 7 7 5 5 5 5 5 5 5 5 5 5 5 5 5 5

sl. sl. sl.

15

E5

D5

I'm bleed - ing me. Can't stop to save my soul.

(end Rhy. Fig. 4) Rhy. Fig. 4A

H

H

H

H

5 7 7 7 5 5 5 5 5 5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

sl. sl. sl. sl. sl.

w/Rhy. Fig. 4A (14 times) (Gtr. II)

A5

N.C.

E5

I take the leech that's lead - ing me. I'm bleed - ing me.

(end Rhy. Fig. 4A) Rhy. Fig. 4B (Gtr. I)

H

H

H

H

5 7 7 7 5 5 5 5 5 5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

sl. sl. sl. sl. sl.

Fill 1 (Gtr. III)

3/4

(Gtr. IV out)

24

D5 A5 NC.

Woh. I can't take it.

H H

7 7 7 7 5 5 7 7 5 5 7 7 7 7 0 3

To Code 1

E3 D5

Caught under wheel's roll.

Oh.

1/2 1/2

H H

9 9 9 9 7 7 7 9 7 5 5 7 7 7 5 5

A5 N.C. Em D Dsus4 D

the bleed-ing of me. yeah.

Gtr. I & II Gtr. II

grad. bend Full

(end Rhy. Fig. 4B)

12 12 12 12 7 7 7 7 5

Dsus4 D Em

Yeah. of me. yeah.

Full A.H. (15mm) Full

grad. bend Full

12 12 12 12 9 7 7

The musical score for "The Bleeding of Me" is presented in three systems. The first system shows the vocal melody in G major, with a key signature of one sharp (F#) and a common time signature. The second system continues the vocal melody, with lyrics "The bleed - ing of me." written below. The third system shows the guitar accompaniment, with a key signature of one sharp (F#) and a common time signature. The guitar part includes a capo on the third fret, indicated by "Capo III". The guitar part is written in G major, with a key signature of one sharp (F#) and a common time signature. The guitar part includes a capo on the third fret, indicated by "Capo III". The guitar part is written in G major, with a key signature of one sharp (F#) and a common time signature. The guitar part includes a capo on the third fret, indicated by "Capo III".

Interlude
w/ Riff A (2 times)
N.C.

w/ Rhy. Fig. 2
Em

*Clear tone
w/ slide



Gr. III

9 9 12 12 11 12 9 12 11 12 9 12 11 12 14 11 12

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style with a range of approximately two octaves. The second system consists of two staves. The upper staff continues the melody, and the lower staff provides a harmonic accompaniment using a simplified fingering system with numbers 9, 12, 11, and 14. The piece concludes with a final note on the upper staff and a final fingering of 10 on the lower staff.

duo

12 15 14 15 12 15 14 15 12 15 14 15 17 19

Coda I

Free time

N.C. (ES)

the bleed - ing of me. Oh. the bleed

Gtr I & II

H

slight rit.

5 7 7 7 0 3 0 0

Tempo I
(Band out)

ES

ing of me.

Rhy. Fig. 5 (Gtr. I)

(Gtr. II out)

H

H P.M. P.M.

7 9 9 9 7 0 0 0 0 0 0 0

N.C.

ES

N.C.

Play 7 times

(end Rhy. Fig. 5)

Rhy. Fig. 5A (Gtrs. I & II)

(7th time:) Yeah.

(end Rhy. Fig. 5A)

P.M. P.M. H P H P.M. P.M. P.M.

8 7 10 10 9 7 9 9 9 9 7 10 10 7

H P H P

*Gtr. II and band enter 4th time

Bridge

w/Rhy. Fig. 5A (4 times)

ES

N.C.

ES

N.C.

I am the beast that feeds the beast.

I am the blood. I am re-lease.

ES

N.C.

ES

N.C.

Come make me pure. bleed me a cure. I'm caught. I'm caught. I'm caught un-der.

51

Musical notation for the vocal line of 'The Leech'. The melody is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 4/4. The lyrics are: 'I take the leech, —'. Above the staff, there are two 'E's and a 'D' indicating specific notes or chords.

Car. II

The image shows a musical score for guitar and double bass. The top staff is for guitar, labeled 'Gtr. II' in the key signature of one sharp (F#). It features a melody with various chords and a final 'H' marking. The bottom staff is for double bass, showing a bass line with fingerings (9, 7, 5, 7) and a final 'H' marking.

w/Rby. Fig. 4A (1st bar only)

.45

ES

D5

AS ES DS

I can't stop to save my soul

w/Rhy. Figs. 4A (2 times) (Qtr. II) & 4B

4

N.C.

ES

AS N.C. ES

I take the leash — that's lead - ing me. I'm bleed - ing me.

Chr. 11

Full

Feld

Gtr. II

H

Full

Full

P

H

Feb

F

The second system of the exercise continues the melodic and harmonic development. The treble staff begins with a half note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The bass staff starts with a half note G3, followed by a quarter rest, then a quarter note A3, and a quarter note B3. The system concludes with a double bar line.

05

١٥

N.C.

Oh ——— I can't take it

E5 D5

I can't take it. I can't take it. Oh.

Gr. III Full Full Full Full

dist. tone w/wah or filter (w/o slide)

Full Full Full Full

5 7 8 10 10 12 12 14

*Slight vib. (next 3 bars)

Guitar solo w/Rhy. Fig. 5 (Gtrs. I & II)

A5 N.C. E5

Full Full Full Full

P.M.

15 17 15 17 15 17

12-12 12-12 14 12 12 12-12 14 14 14 12 14 12

w/Rhy. Fig. 5A (3 times)
E5

N.C. E5

1/4 1/2

12 14 14 12 12 14 14 14 12 12 12 14 14

N.C. E5 N.C.

1/2 1/2

14 14 12 14 14 12 14 12 14 12 14 12 14

Half time feed
at 14h. Fig. 4

W. Rhy. Fig. 4A
ES

Musical score for guitar, showing a treble clef staff with notes and a bass staff with fret numbers. The score includes dynamic markings like *f* and *sf*, and articulation like *Full* and *1/2*.

W. Riff A (*Gln. I & II)
N.C.

D.S. of Code 11
918

w/ Riff A (1st 6 bars only) (*Gtr. 1) w/ Riff A 1

7 (Gtr. II out) 6

*Clear tone

** Ah _____ yeah.

** Vocal fades in.

Coda II (w/last bar of Rhy. Fig. 2 and Riff A)

The image shows a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a vocal line in G major (one sharp) and 2/4 time, with lyrics "With some - thin' bet - ter." and a "rit." (ritardando) marking. The middle staff is a piano accompaniment line, and the bottom staff shows the guitar chord progression: G, D, E, and F#m.

CURE

Words and Music by
James Hetfield and Lars Ulrich

THE COURT, 24 SEP.

344

5-44

Don't know

Modern Rock = 120

Drum Solo

Moderate Rock ♩ = 120

Intro Drumist

Gtr. I

E5 Rhy. Fig. 1

N.C. E5 N.C. E5

End Rhy. Fig. 1

The musical score is written for guitar and drums. The guitar part is in standard notation on a six-line staff, with a key signature of one sharp (F#) and a 4/4 time signature. It begins with an 'Intro' section marked 'Drumist'. The main section is labeled 'Gtr. I' and features a series of chords and melodic lines. Above the staff, there are labels for 'E5', 'N.C.' (Natural Chord), and 'E5' repeated three times, indicating specific fret positions or chords. The rhythm is marked as 'Moderate Rock' with a tempo of 120 beats per minute. The score ends with 'End Rhy. Fig. 1'. The drum part is indicated by a 'Drumist' label and a drum set icon, showing a series of rhythmic patterns. The bottom of the page shows a guitar fretboard diagram with fingerings (1, 2, 3, 4, 5) and a 'd.' (double) marking.

1st Verse
Rhyme: (a) (b) (c) (d) (e) (f) (g) (h) (i) (j) (k) (l) (m) (n) (o) (p) (q) (r) (s) (t) (u) (v) (w) (x) (y) (z) (aa) (ab) (ac) (ad) (ae) (af) (ag) (ah) (ai) (aj) (ak) (al) (am) (an) (ao) (ap) (aq) (ar) (as) (at) (au) (av) (aw) (ax) (ay) (az) (ba) (bb) (bc) (bd) (be) (bf) (bg) (bh) (bi) (bj) (bk) (bl) (bm) (bn) (bo) (bp) (bq) (br) (bs) (bt) (bu) (bv) (bw) (bx) (by) (bz) (ca) (cb) (cc) (cd) (ce) (cf) (cg) (ch) (ci) (cj) (ck) (cl) (cm) (cn) (co) (cp) (cq) (cr) (cs) (ct) (cu) (cv) (cw) (cx) (cy) (cz) (da) (db) (dc) (dd) (de) (df) (dg) (dh) (di) (dj) (dk) (dl) (dm) (dn) (do) (dp) (dq) (dr) (ds) (dt) (du) (dv) (dw) (dx) (dy) (dz) (ea) (eb) (ec) (ed) (ee) (ef) (eg) (eh) (ei) (ej) (ek) (el) (em) (en) (eo) (ep) (eq) (er) (es) (et) (eu) (ev) (ew) (ex) (ey) (ez) (fa) (fb) (fc) (fd) (fe) (ff) (fg) (fh) (fi) (fj) (fk) (fl) (fm) (fn) (fo) (fp) (fq) (fr) (fs) (ft) (fu) (fv) (fw) (fx) (fy) (fz) (ga) (gb) (gc) (gd) (ge) (gf) (gg) (gh) (gi) (gj) (gk) (gl) (gm) (gn) (go) (gp) (gq) (gr) (gs) (gt) (gu) (gv) (gw) (gx) (gy) (gz) (ha) (hb) (hc) (hd) (he) (hf) (hg) (hh) (hi) (hj) (hk) (hl) (hm) (hn) (ho) (hp) (hq) (hr) (hs) (ht) (hu) (hv) (hw) (hx) (hy) (hz) (ia) (ib) (ic) (id) (ie) (if) (ig) (ih) (ii) (ij) (ik) (il) (im) (in) (io) (ip) (iq) (ir) (is) (it) (iu) (iv) (iw) (ix) (iy) (iz) (ja) (jb) (jc) (jd) (je) (jf) (jg) (jh) (ji) (jj) (jk) (jl) (jm) (jn) (jo) (jp) (jq) (jr) (js) (jt) (ju) (jv) (jw) (jx) (jy) (jz) (ka) (kb) (kc) (kd) (ke) (kf) (kg) (kh) (ki) (kj) (kk) (kl) (km) (kn) (ko) (kp) (kq) (kr) (ks) (kt) (ku) (kv) (kw) (kx) (ky) (kz) (la) (lb) (lc) (ld) (le) (lf) (lg) (lh) (li) (lj) (lk) (ll) (lm) (ln) (lo) (lp) (lq) (lr) (ls) (lt) (lu) (lv) (lw) (lx) (ly) (lz) (ma) (mb) (mc) (md) (me) (mf) (mg) (mh) (mi) (mj) (mk) (ml) (mm) (mn) (mo) (mp) (mq) (mr) (ms) (mt) (mu) (mv) (mw) (mx) (my) (mz) (na) (nb) (nc) (nd) (ne) (nf) (ng) (nh) (ni) (nj) (nk) (nl) (nm) (nn) (no) (np) (nq) (nr) (ns) (nt) (nu) (nv) (nw) (nx) (ny) (nz) (oa) (ob) (oc) (od) (oe) (of) (og) (oh) (oi) (oj) (ok) (ol) (om) (on) (oo) (op) (oq) (or) (os) (ot) (ou) (ov) (ow) (ox) (oy) (oz) (pa) (pb) (pc) (pd) (pe) (pf) (pg) (ph) (pi) (pj) (pk) (pl) (pm) (pn) (po) (pp) (pq) (pr) (ps) (pt) (pu) (pv) (pw) (px) (py) (pz) (qa) (qb) (qc) (qd) (qe) (qf) (qg) (qh) (qi) (qj) (qk) (ql) (qm) (qn) (qo) (qp) (qq) (qr) (qs) (qt) (qu) (qv) (qw) (qx) (qy) (qz) (ra) (rb) (rc) (rd) (re) (rf) (rg) (rh) (ri) (rj) (rk) (rl) (rm) (rn) (ro) (rp) (rq) (rr) (rs) (rt) (ru) (rv) (rw) (rx) (ry) (rz) (sa) (sb) (sc) (sd) (se) (sf) (sg) (sh) (si) (sj) (sk) (sl) (sm) (sn) (so) (sp) (sq) (sr) (ss) (st) (su) (sv) (sw) (sx) (sy) (sz) (ta) (tb) (tc) (td) (te) (tf) (tg) (th) (ti) (tj) (tk) (tl) (tm) (tn) (to) (tp) (tq) (tr) (ts) (tt) (tu) (tv) (tw) (tx) (ty) (tz) (ua) (ub) (uc) (ud) (ue) (uf) (ug) (uh) (ui) (uj) (uk) (ul) (um) (un) (uo) (up) (uq) (ur) (us) (ut) (uu) (uv) (uw) (ux) (uy) (uz) (va) (vb) (vc) (vd) (ve) (vf) (vg) (vh) (vi) (vj) (vk) (vl) (vm) (vn) (vo) (vp) (vq) (vr) (vs) (vt) (vu) (vv) (vw) (vx) (vy) (vz) (wa) (wb) (wc) (wd) (we) (wf) (wg) (wh) (wi) (wj) (wk) (wl) (wm) (wn) (wo) (wp) (wq) (wr) (ws) (wt) (wu) (wv) (ww) (wx) (wy) (wz) (xa) (xb) (xc) (xd) (xe) (xf) (xg) (xh) (xi) (xj) (xk) (xl) (xm) (xn) (xo) (xp) (xq) (xr) (xs) (xt) (xu) (xv) (xw) (xx) (xy) (xz) (ya) (yb) (yc) (yd) (ye) (yf) (yg) (yh) (yi) (yj) (yk) (yl) (ym) (yn) (yo) (yp) (yq) (yr) (ys) (yt) (yu) (yv) (yw) (yx) (yy) (yz) (za) (zb) (zc) (zd) (ze) (zf) (zg) (zh) (zi) (zj) (zk) (zl) (zm) (zn) (zo) (zp) (zq) (zr) (zs) (zt) (zu) (zv) (zw) (zx) (zy) (zz)

1st Verse (Rhythm: 7/8 times)

NC ES NC ES NC ES NC ES NC

Spoken: The man takes another bullet. He keeps them all within.

ES NC ES NC ES

He must seek no matter how it hurts.

NC ES VC ES NC ES VC

You're not fool again Yeah. He thinks the an - swer's cold -

*Doubled by spoken voice (next 7 bars only)

and in his hand. He takes his medicine.

N.C. E5 N.C. E5 N.C. E5 N.C.

The man takes an - oth - er bul - let Yeah — he's been fooled a - gain.

Ua - cross your arms, take and throw 'em to the cure. say.

Rhy. Fill 1
Gtr. 1

Gtrs. I & II

P.M.

Gradually release P.M.

Pre-chorus N.C. FS N.C. FS N.C. FS w/Rhy. Fill 2 Bb5/P

Un-cross your arms now.

Rhy. Fig. 2

Gtr. I

P.M.

FS N.C. FS N.C. FS N.C. FS

Take him to it, say, do be-lieve.

Gtrs. I & II

P.M.

N.C. FS N.C. FS N.C.

yeah, I do be-lieve. Hell, yeah.

(end Rhy. Fig. 2) Riff B

P.M.

*Throughout Riff B, pick scrapes played by Gtr. I only (Gtr. II tacet).

Rhy. Fill 2 (Gtr. II)

P.M.

*Gradually release P.M.

6 0 0 0 0 3 0 6 0 0 0 3 0 6 7 8 5 7 6 5

w/Rhy. Fill 3
N.C.

E5

N.C.

E5

N.C.

E5

N.C.

E5

Yeah, _____

Gtr. 1

3 0 3 0 5 6 5 5 2 2 3 0 5 6 5 6 5 5 2

2nd Verse
w/Rhy. Fig. 1 (3x times)

N.C.

E5

N.C.

E5

N.C.

E5

N.C.

"The lies tempt her and she fol-lows.
*Doubled by spoken voice (next 8 bars only)

A - gain she lets him in.

E5

N.C.

E5

N.C.

E5

She must be - lieve to fill the hol - low.

N.C.

E5

N.C.

w/Rhy. Fill 1

b13/P

She's been fooled

a - gain.

Un - cross your arms, take and

Pre-chorus
w/Rhy. Fig. 2

F5

N.C.

F5

N.C.

F5

N.C.

F5

throw 'em to the cure, say,

"I do be - lieve."

Rhy. Fill 3 (Gtr. II)

(Gtr. II out)

0 3 0 2 0

Gtr. II substitute Rhy. Fill 4

Bb5/P

(Resume Rhy. Fig. 2)

F5

N.C.

F5

N.C.

Un - cross your arms now,

take 'em to it say,

I do — he — lieve —

F5 N.C.

F5

N.C.

F5 N.C.

F5 N.C.

oh — yeah, I do — be — lieve —

Yeah — yeah —

w/ Riff B

oh —

Chorus

2nd time w/ Riff 1

S N.C. E5

N.C.

E5

- Rhy. Fig. 3

Bet - ting on — the cure.

Gtr. II

Gtrs. I & II

Gtr. II

Gtr. I

Gtr. I

*Refers to both gtrs. unless indicated otherwise

N.C.

E5

N.C.

must get bet - ter than this.

Bet - ting on — the cure.

Gtrs. I & II

Gtr. II

Gtrs. I & II

Gtr. I

Rhy. Fill 4 (Gtr. II)

P.M.

FIG 1 (Gtr. III)

8va —

(Gtr. III out)

sl

17/20

(cont. in Fill 1)

The image displays a musical score for the song "The Sound of Silence" by Simon and Garfunkel. The score is written for guitar, piano, and bass. The guitar part is in the treble clef, the piano part is in the treble clef, and the bass part is in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The guitar part features a prominent melody with a "Full" (f) marking. The piano part includes a "1/2" (half) marking. The bass part includes a "1/2" (half) marking. The score is divided into measures by vertical bar lines. The overall layout is clean and professional, typical of a published musical score.

The musical score is written for guitar and voice. It begins with a 'Coda' section. The first staff is for 'Gtr. II' and the second for 'Gtr. I'. The lyrics are: 'cure, ow, yeah, pre-cious cure.' The guitar parts consist of melodic lines and chords. The score ends with a double bar line and a final chord. Below the staff, there is a note: '*Flick toggle switch as before.'

Interlude

(Whispered:) I do be - lieve.

I do be - lieve. I do be - lieve. I do be - lieve, I do be - lieve, I do be - lieve.

Gtrs. I & II

7 6 6 5 0 3 5 6 5 0 3 5 6 4 6 5 11 3 5 5 5 3 0 0 3

Chorus / Outro
w/ Rhy. Fig. 3 (1st 2 bars only) (Gtr. I: 4 times; Gtr. II: 3x times)

N.C. E5 N.C. E5

Bel - iev - ing on the cure. Yeah, it

N.C. E5 N.C. E5

must get bet - ter than this. Need to feel se - cure. Yeah, it's

N.C. E5 N.C.

got - ta get bet - ter than this. this. yeah.

Gtr. II

12 14 14 12 14 12 12 12 14 14 12 12 14 14 12 12 14 14

E5 N.C. E5

It must get bet - ter than this.

12 14 12 14 14 14 14 14 12 14 12 14 14 14

N.C. E3 N.C.

Bel - ting on the cure. Yeah, ev - 'ry - one's got to have the

1/2 Full 1/4 1/4 1/4 1/4

12 14 12 12 12 12 12 14 14 14 12 14

sick - ness. 'cause ev - 'ry - one seems to need the cure.

H st.

12 14 (14) 0

H

w/Rhy. Fill 6 E3

I do be - lieve, I do be - lieve, I do be - lieve.

Full Pull Pull

Full Pull Pull

2 0 0 3 2 2 0 2 0 2 0

Rhy. Fill 6 (Gtr. 1)

9 7 9 7 0 3 0

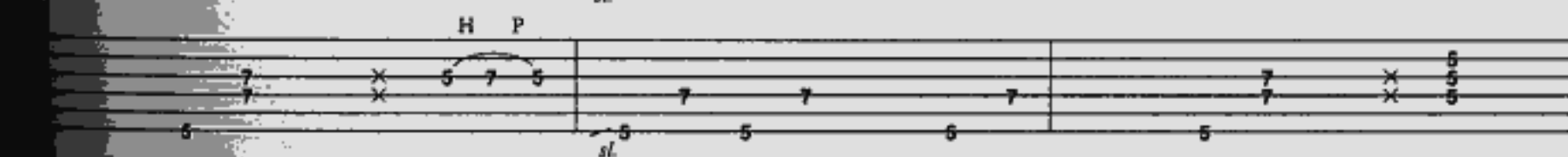
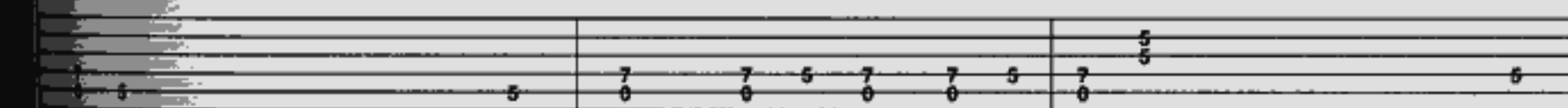
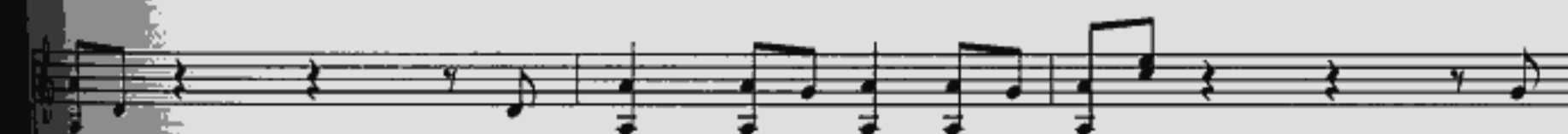
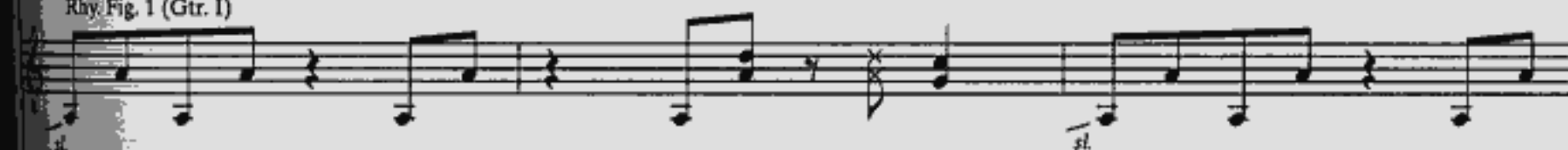
Half time feel

N.C.(A5)

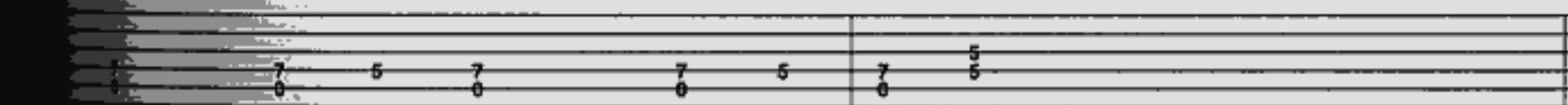
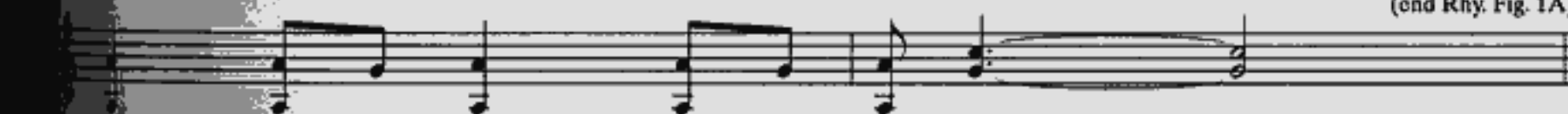
Rhy. Fig. 1A (Gtr. II)



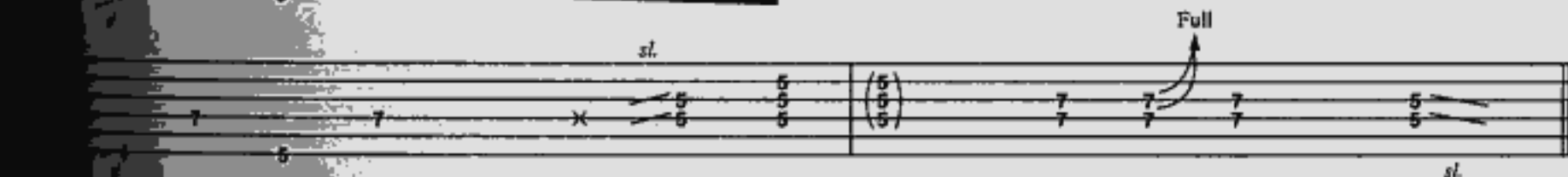
Rhy. Fig. 1 (Gtr. I)



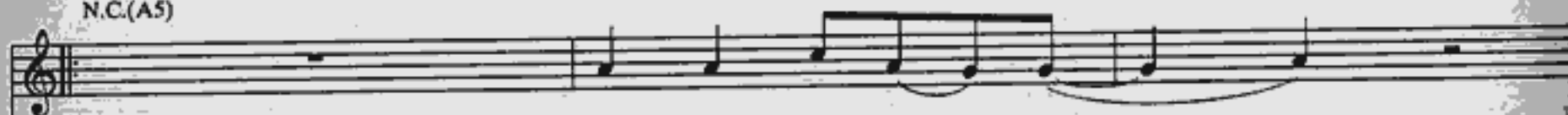
(end Rhy. Fig. 1A)



(end Rhy. Fig. 1)

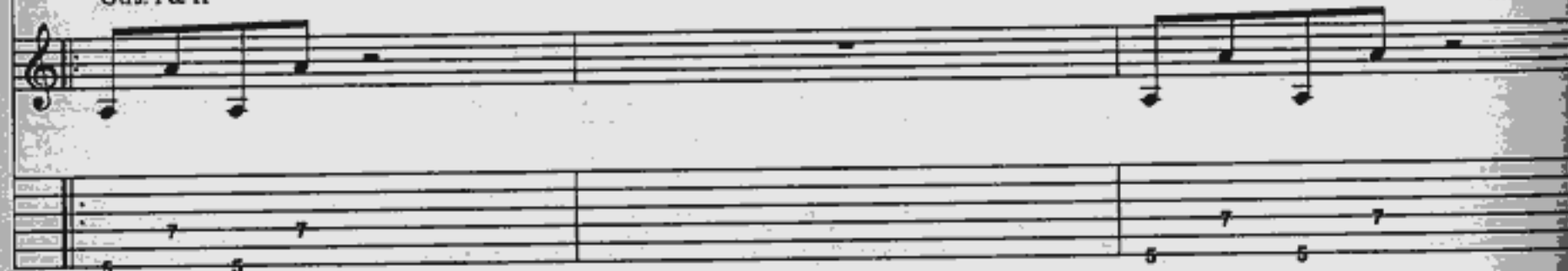


1st, 2nd Verses
N.C.(A5)



1. Oh, poor twist - ed me.
2. See additional lyrics

Gtrs. I & II



Oh, poor twist - ed me.

Gtrs. I & II

I
(Gtr. II out)



G5



feast on sym - pa - thy.

I chew on suf - fer.

Gtr. III

dist. tone
w/slide



Gtr. I



w/Rhy. Fig. 1A (last 4 bars only)
A5

Yeah, I chew — on ag — o — ny.

*w/gtr.'s vol. knob

N.C.(A5)

(Gtr. II out)

Swal-low whole — the pain. — But, oh, it's too good to

Rhy. Fill 1

(cont. in slashes)

sl.

Gtr. I D C G5

be that all this— mis - er - y, just for,

Rhy. Fig. 2 (Gtr. III)

let ring-----

1. w/Rhy. Fig. 1A
N.C.(A5)

(cont. in notation)

E

oh, poor twist - ed me.

(Gtr. III out)
(end Rhy. Fig. 2)

Gtr. I

Ooh, yeah.

Poor twist - ed me.

N.C.(A5)

yeah.

GAT, I

(end half time feel) Bridge
G5
Rhy. Fig. 3
(Gtr. I)

Yeah. _____

To fi - nal - ly reach the shore.

Riff A (Gtr. II)

H

(cont. in slashes)

H

F15 F5

sur - vive the storm, — Now you're bare and cold. — The sea — was warm.

11

[illegible]

Gr. I

7 5 7 5 7 5 5

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter note A4, and then a half note B4. A slur covers the next two measures, which contain a quarter note G4 and a quarter note F4. The second system continues the melody with a quarter note E4, followed by a quarter note D4, and then a half note C4. The score is marked with a forte 'f' dynamic at the beginning and a 'sl.' (sforzando) marking above the final measure. The lyrics 'The Rose Tree' are written below the first system, and 'The Rose Tree' is written below the second system.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The second system consists of two staves. The upper staff continues the melody, and the lower staff provides a harmonic accompaniment using a simplified notation system with numbers (10, 8, 6, 4, 2) placed below the staff lines, likely representing fingerings or specific notes on a stringed instrument. The piece concludes with a final measure in the second system.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody in G major, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and quarter notes, with triplets and slurs. The second system contains the guitar accompaniment, written on a six-string guitar staff with a treble clef. It features a series of chords and single notes, with some chords circled and labeled with a 'P' for 'Palm' or 'Palm Mute'. The guitar part includes a triplet of eighth notes and a final triplet of eighth notes.

[illegible]

w/*Rhy. Fig. 1 (last 4 bars only)

(A5)

Gtr. III

(A5)
Gtr. III

1/4

3

1/4

3

1/4

1/4

5 7 7 5 (5/5) 7 7 5 7

5 7 7 5 (5/5) 7 7 5 7

5 5 5 5

P

P

*w/slight variations ad lib

Bridge
w/Rhy. Fig. 3 and Riff A

(end half time feel) G5

Yeah. To fi - nal - ly reach the shore, ——— sur - vive the storm.

(Gtr. III out)

Yeah.

To fi - nal - ly reach the shore, _____ sur - vive the storm.

Full

(Gtr. III out)

Full

w/Rhy. Fill 1

⑥ 3 fr. open 3 fr.
G E G

F1S F5 E5

— Now you're bare and cold. — Yeah, the sea — was warm, — so warm, — you bathe your soul — a - gain

Now you're bare and cold. — Yeah, the sea — was warm, — so warm, — you bathe your soul — a - pa -

Half time feel

3rd Verse

w/Rhy. Fig. 2 (1st 3 bars only)

w/Rhy. Fill 2

AS

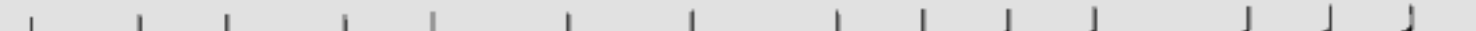
Gir.

D

C

GS

Gr.
1



The musical score for guitar is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The first measure contains a half note G4, followed by a half note A4. The second measure contains a half note B4, followed by a half note C5. The third measure contains a half note D5, followed by a half note E5. The fourth measure contains a half note F#5, followed by a half note G5. The fifth measure contains a half note A5, followed by a half note B5. The sixth measure contains a half note C6, followed by a half note D6. The seventh measure contains a half note E6, followed by a half note F#6. The eighth measure contains a half note G6, followed by a half note A6. The ninth measure contains a half note B6, followed by a half note C7. The tenth measure contains a half note D7, followed by a half note E7. The eleventh measure contains a half note F#7, followed by a half note G7. The twelfth measure contains a half note A7, followed by a half note B7. The thirteenth measure contains a half note C8, followed by a half note D8. The fourteenth measure contains a half note E8, followed by a half note F#8. The fifteenth measure contains a half note G8, followed by a half note A8. The sixteenth measure contains a half note B8, followed by a half note C9. The seventeenth measure contains a half note D9, followed by a half note E9. The eighteenth measure contains a half note F#9, followed by a half note G9. The nineteenth measure contains a half note A9, followed by a half note B9. The twentieth measure contains a half note C10, followed by a half note D10. The score ends with a double bar line.

Good to feel, my friend.

Oh, woe is

(cont. in notes)

w/*Rhy. Fig. 2

D

C

G5

E

The first staff of music is in treble clef and 3/4 time. It begins with a D major chord, followed by a C major chord, then a G5 chord, and finally an E major chord. The melody consists of eighth and quarter notes, with some notes beamed together. The lyrics 'The Rose Tree' are written below the staff.

me.

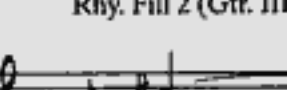
Such a bur-den to be,_____

oh, poor twist - ed

*Omit slide on beat 1.

Rhy. Fill 2 (Gtr. III)

Rhy. Fill 2 (Gtr. III)



(w/slide)

(w/slide)

w/*Rhy. Fig. 1A
N.C.(A5)

Yeah, yeah, yeah.

*w/slight variations ad lib

Yo, poor twist-ed me. Yeah.

let ring

Oh, yo, yo, poor twist-ed me.

Full

Full

Full

Full

P

Gtrs. I & II

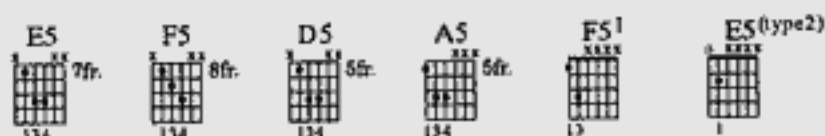
P

Additional Lyrics

2. Poor mistreated me
Poor mistreated me.
I drown without a sea.
Lungs filled with sorrow,
Lungs filled with misery.
Inhaling the deep, dark blue.
Woe, woe is me.
Such a burden to be
The poor mistreated me, yeah.

WASTING MY HATE

Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett



Tune down 1/2 step:

⑥ = E $\flat$ ③ = G $\flat$
⑤ = A $\flat$ ② = B $\flat$
④ = D $\flat$ ① = E $\flat$

Moderate Rock $\text{♩} = 148$

Intro Gtr. I N.C. Riff A

clean *mf*
tone bkws. rake.....

(end Riff A)

Chorus
w/*Riff A
N.C.

Good day, how do, and I send

*1st note is tied, not struck.

to you. Don't waste, waste your

Faster ♩ = 168
D5 E5

— and I won't waste — my hate — on you. —

[illegible]

N.C. D5 E5 N.C. D5 E5 N.C. D5 E5 N.C. D5 E5

(Gtr. II cont. in slashes)

Gtr. II *sl.*

Riff B (Gtr. I)

P.M. P.M. P.M. P.M. P.M. P.M.

(9) 7 9 (9) 7 9 (9) 7 9

0 5 7 0 5 7 0 5 7 0 5 7

7 6 5

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The melody consists of eighth and quarter notes, with some slurs and ties. The bottom staff is a bass clef with a key signature of one flat and a 4/4 time signature. The bass line consists of eighth and quarter notes, with some slurs and ties. The score includes various musical notations such as slurs, ties, and dynamic markings like 'P.M.' and 'sl.'.

(cont. in notation)
 (end Riff B)

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. sl. (Vocal:) Yeah. P.M.

(7) 0 7 0 7 6 0 5 0 0 7 7 7 6 0 5 5 0 5 4 0 5 (5) 7 7 0 5 7 7 0

sl. sl.

N.C.
Gtrs. I & II

G5

1. A5 N.C. G5 A5 N.C. 2. A5 N.C. G5 A5 N.C. (cont. in slash)

1st Verse
E5

Rhy. Fig. 1
(Gtrs. I & II)

Ain't gon - na waste my hate, — ain't gon - na waste

*Throughout verses, bass plays E when gtr. plays F5.

— my hate on you. — I think I'll keep it for my

self. —

Ain't gon - na give no more, — ain't got the

Riff C (Gtr. III)

A5 E5 F5 ③open A D5 E5
P.M.

— to help— you score.— I think it's time— you pleased— your — self,—
(Gtr. III out)
(end Riff C)

③open A D5 E5 (end Rhy. Fig. 1) ③open A D5 E5 ③open A D5 E5 ③open A D5 E5
P.M. P.M. P.M. P.M.

w/Riff A (1st 4 bars only) (Gtrs. I & II)
N.C.

4

your — self.

Half time feel
Chorus
N.C.

Good day,— how do,— and I send— a smile—

Riff A1 (Gtrs. I & II)

H H P H H

H H P H H

w/Riff A1 (Gtr. I)

— to— you.— Don't— waste,— waste— your— breath,—

(end Riff A1) Gtr. II

1/2 1/2

P H H H

P H H H

and I won't waste my hate on you,

Gtrs. I & II

H

(9) 9 9 9 7 (7) 7 7 5 7 7 0 (0)

H

2nd time to Coda I;
3rd time to Coda II

(end half time feel)

waste my hate on you. Hatel

(3rd time Gtr. I cont. in slashes)

(0) (0) (0)

w/*Riff B (Gtrs. I & II)
N.C.

G5 A5 N.C. G5 A5 N.C.

G5 A5 N.C. G5 A5 N.C.

*Last note is not tied.

2nd Verse
w/*Rhy. Fig. 1

E5

F5

E5

Think you're
*Gtr. II plays 1st 7 bars only.

worth - y now? —

You think e - nough to e

F5

E5

F5

③
A D5 S

ven raise the brow and to laugh and tip that two - pr - cored

cr-own? Well, I see my hands,

I see my feet, I feel that blood that pumps in beat.

But where the hell's my mind go - in' now?

Dead gone now.

Gtr. II

⑤open A D5 E5 A D5 E5 P.M.

⑤open A D5 E5 P.M.

⑤open A D5 E5 P.M.

w/Riff C E5 (type2)

D5 A5 F5¹

E5 (type2) P.M.

⑤open A D5 E5 P.M.

⑤open A D5 E5 P.M.

⑤open A D5 E5 P.M.

w/Rhy. Fill 1

D5 E5

w/Riff A (1st 4 bars only) (Gtrs. I & II)

N.C.

D.S. al Coda I

4

Coda I

Think I'll keep it for my self.

(9)

(9)

(9)

(9)

Rhy. Fill 1 (Gtr. I)

H

(9)

H

(end half time feel)

N.C. D5 E5 N.C. D5 E5 N.C. D5 E5 N.C. D5 E5 N.C. F5

Hate!

(4th time Gtr. II cont. in slash)

* P.M. P.M. P.M. P.M. P.M.

(0)

*Last 2 times, Gtr. II omits all P.M.'s.

3rd Verse
w/Rhy. Fig. 1 (1st 14 bars only)

Gtr. II E5 E5 (type2) F5¹ E5 (type2) P.M.

Ain't gon - na waste — my hate. — But I'm so good —

F5¹ E5 (type2) P.M.

y when — they say, — "Bet - ter — to give — than to — re - ceive".

Ⓢopen A D5 E5 P.M. Ⓢopen A D5 E5 P.M. Ⓢopen A D5 E5 P.M. Ⓢopen A D5 E5 P.M. w/Riff C E5 (type2) P.M.

Ain't gon - na waste.

D5 A5 F5

— my hate, — no, no. — Ain't got time to waste — my hate — on you.

E5 (type2) P.M. Ⓢopen A D5 E5

I think I'll keep — it all — for my

N.C. D5 E5 N.C. D5 E5 N.C.

self, for my self.

Gtrs. I & II Gtr. II

PM. H H

Gtr. I PM.

(9) 7 9 12 12/7 12/9 12 (9) 12 12 12 12 12 12 12 12

(7) 0 5 7 0 5 7 12 (7) 12 12 12 12 12 12 12 12

H H

*Gtr. II indicated to left of slashes in TAB.

w/Riff A (1st 4 bars only) (Gtrs. I & II)
N.C.

D.S. al Coda II

3

Gtr. I

Coda II

Think I'll keep it for my self.

Gtr. II

sl.

sl.

(0) 15 15 0 (0)

(end half time feel)
(cont. in notation)

N.C. D5 E5 N.C. D5 E5 N.C. D5 E5 N.C. D5 E5 N.C. F5

Yeah!

Hate!

Gtrs. I & II

PM. PM. PM. PM. PM.

(0) (0) (10) 24

sl.

7 9 7 9 7 9 7 9 10 10

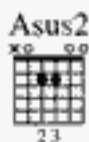
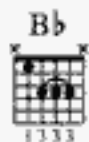
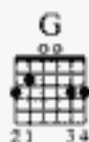
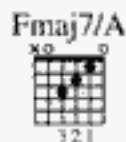
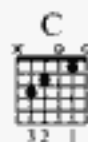
0 5 7 0 5 7 0 5 0 0 0 0

Mama Said

WORDS AND MUSIC BY JAMES HETFIELD AND LARS ULRICH

TRANSCRIBED BY JEFF JACOBSON

As heard on Metallica's Elektra recording **Load**



A Intro

Slowly ♩ = 72

1

Dm Rhy. Fig. 1

C Am Dm

Gtr. 1 (acous.) let ring throughout

TAB

B 1st Verse

Mama she has taught me well

Told me when I was young

4

C Am Dm C Am

end Rhy. Fig. 1

"Son your life's an open book

Don't close it 'fore it's done"

The brightest flame burns quickest

That's

7

Dm C Am Asus4 Dm

what I heard her say

A son's heart's owed to mother

but I must find my way

10

C Am Dm C Am

C Chorus

Let my heart go Let your son
Dm C Am G Dm C Fmaj7/A

Gtr.1

13

* Gtr.2 (clean)

* All bends performed using "B-string bender"

grow Mama let my heart go or
G Dm C Am G

15

hold bend

let this heart be still yeah still
Dm C Bb G Am Dm C Am Dm

19

Gtr.1 plays Rhy. Fig.1

Gtr.2 (w/wah used as filter)

C 2nd Verses

"Rebel" my new last name Wild blood in my veins Apron strings around my neck the
C Am Dm C Am Dm

24

Gtr.1 plays Rhy. Fig.1 (1ax times)

8va

let ring

mark that still remains

I left home at an early age of what I heard was wrong

I never asked forgiveness but what I said is done

C Am Dm C Am Dm C Am

28 *Solo*

* Rock wah-wah pedal back and forth ad lib til end of bar

D 2nd Chorus

Let my heart go

Let your son grow

Mama

Dm C Am G

Dm C Fmaj7/A G

33 *Gtr.1 plays Rhy. Fig.2*

let my heart go

or let this heart be still

Dm C Fmaj7/A G

Dm C Bb G Am

Asus2

Asus4

37 *and Rhy. Fig.1*

E Bridge

Never I ask of you but never I gave

But you gave me your emptiness and I
But you gave me your emptiness I now
(on D.S.) (and I)

Dm G C F Dm G

41 *Rhy. Fig.3A*

(2nd time on D.S.) To Coda

take to my grave
take to my grave

So let this heart be still

C F end Rhy. Fig.3 Dm C Bb G Am Asus4

44

full

Gtr. 1

F 3rd Verse

Mama now I'm coming home I'm not all you wished of me

A mother's love for her son unspoken help me be

Yeah I

47

Dm C Am Dm C Am

Gtr. 1 plays Rhy. Fig. 1 (1 & 4 times)

Gtr. 2

full

full

full

took your love for granted and all the things you said to me

yeah

I need your arms to welcome me but a cold stone's all I see

51

Dm C Am Dm C Am

full

full

full

G 3rd Chorus

Let my heart go

Let your son grow

Mama

G
Gtr. 2 plays Filt. 1

55

Dm C Fmaj7/A G

full

let my heart go

or let this heart be

59

Dm C Fmaj7/A G Dm C Bb G

full

mama said

still Let my heart go Mama

Am Asus2 Asus4 Dm C Am Dm

Gr.1

62

Gr.2

hold bend

full

let my heart go Mm ya never let my heart go So

C Am Dm C Am Dm

65

full

full

full

let this heart be still whoa

C Bb G Am

68

Dm G

Gr.2 plays Rhy. Fig.3A

71

C F Dm G C F D.S. al Coda

Gr.1

Coda

let this heart be still

Dm C Bb G Am

74

Gr.1

ritard

Rhy. Fig.4

D5 C5 A5 D5 D5 C5 Bb5 G5 A5 D5

(play 3 times)

Gr.3 (elec. w/dist.)

TAB

X X X X

7 5 2 7 7 5 3 0 7 5 3 0 7 5 3 0

THORN WITHIN

Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett

Moderate Rock ♩ = 116

(Hi-hat)
Gtrs. I & II

N.C. G5

G5 A5
Rhy. Fig. 1

G5
(end Rhy. Fig. 1)

w/Rhy. Fig. 1 (Gtr. I)

G5 A5

N.C.

G5
(end Rhy. Fig. 1A)

Rhy. Fig. 1A (Gtr. II)

*Half time feel

w/Rhy. Figs. 1 & 1A

G5 A5

N.C.

Play 6 times
(6th time Gtr. III out)

G5
(end Rhy. Fig. 1B)

Rhy. Fig. 1B (Gtr. III)

*Begins 4th time and ends after 6th time

N.C.

Riff A (*Gtrs. I & II)

Play 3 times
(end Riff A)

*Beginning 3rd time, Gtr. III doubles Gtrs. I & II w/wah as filter.

N.C. Gtrs. II & III (Gtrs. II & III out)

Gtr. I *let ring*

(cont. in slashes)

1st, 2nd Verses

Gtr. I (Gtr. I out)

A5 B5

1. For - give me, Fa - ther, for I have sinned.
2. See additional lyrics

*Gtr. II

let ring clean tone w/chorus

H H

*During 2nd Verse, play all parts w/slight variations ad lib.

G6 F#7

Find me guilt - y of the life

sl. *let ring*

B5 F#5 *N.C. G5 A5

I feel with in. When I'm brand-

Gtr. II Rhy. Fig. 2A

Gtr. I Rhy. Fig. 2

P.M. sl.

sl.

*Chord names indicated by Gtr. I till Chorus.

B5

ed this mark of shame,

H H

(0)

P.M. sl.

sl.

(7)

G5 F#5 B5 A5

should I look down, — dis - graced, — or straight — a - head — and know — that you — must blame —

(end Rhy. Fig. 2A)

*dist. tone

(end Rhy. Fig. 2)

sl. PM. sl.

*Chorus off

Chorus
w/ Riff A (4 times) (Gtrs. I & II)

N.C.

I am —

{ 1, 2, the } se - cret. —
{ 3, your }

I am —

w/ Riff A (2 times) (*Gtr. III)

{ 1, 2, the } sin. —
{ 3, your }

I am —

*w/ wah as filter

3rd time to Coda
⊕

{ 1, 2, the } guilt y. —
{ 3, your }

I am.)

And I

GS

1. **Half time feel**
w/Rhy. Fig. 1B (2 times) (Gtrs. I & II)

G5	A5	N.C.
----	----	------

(end half time for
(Gtr. No.

N.C.
Gtr. I

(cont. in slash)

let ring

4 9 2 (2)
2 1 0 (0)

2.
w/Rhy. Fig. 1B (1½ times) (Gtrs. I & II)

w/Rhy. Fill 2 w/Rhy. Fill 1 (2 times)
AS Ab5 G5

G5 A5 N.C. G5 A5 N.C. A5 A b5 G5
 I do your

I do _____ your _____

— I take — your fall. — I'm brand - ed guilt - y for — us all —

Rhy. Fill 1 (Gtrs. 1, II & III)

(Gtr. III out)

Rhy. Fill 2 (Gtrs. I & II)

P.M.

Half time feel
Guitar solo
w/*Rhy. Fig. 2 (1st 7 bars only) (Gtr. II)

G5 A5

Gtr. I Full

Full

*w/slight variations ad lib

B5 Full

Full

G5 1/2

H P

H P

F#5 B5

w/Rhy. Fill 3

F#5 G5

P.M.

3rd Verse
w/*Rhy. Figs. 2 (Gtr. I) & 2A (** Gtr. II)

G5 A5

B5

So point your fin - gers, ——— point right — at me. —

*Both gtrs. w/slight variations ad lib

**Clean tone w/chorus

Rhy. Fill 3 (Gtr. II)

P.M.

G5 F#5

For I am shad - ows and will fol -

B5 A5

low you. One and the same are we.

D.S. al Coda

Coda

G5

am, I am the thorn with - in.

Outro
w/Riff A (1st 2 bars only) (12 times)
N.C.

*All gtrs.

sl. sl.

Gtr. III

P.M.

*Gtr. III: wah off

I am the thorn with - in -

1/2 1/2 1/2 1/2

1/2 1/2 1/2 1/2

F#5 N.C. F#5

N.C. F#5 N.C.

I am the thorn with - in.

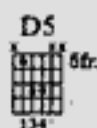
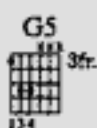
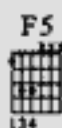
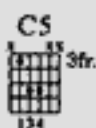
F#5 N.C. F#5

Additional Lyrics

2. Forgive me, Father, for I have sinned.
Find me guilty when true guilt is from within.
So point your fingers, point right at me.
For I am shadows and will follow you.
One and the same are we. (To Chorus)

RONNIE

Words and Music by
James Hetfield and Lars Ulrich



- Tune down $\frac{1}{2}$ step:

$$\textcircled{6} = E^1, \quad \textcircled{3} = G^1$$

⑤ = A↓ ② = B↓

④=D $\flat$ ①=E $\flat$

Moderately slow Rock ♩ = 92

N.C.(A)

Rhy. Fig. 1 (Gtr. 1)

Intro

N.C.(A)
Rhy. Fig. 1 (Gtr. I)

Intro

The musical score for the guitar introduction consists of two staves. The treble staff is in 4/4 time with a key signature of one sharp (F#). It begins with an 'Intro' section. The first measure contains a half note F#4, a half note G#4, and a half note A4, with a '1/4' time signature above. The second measure contains a half note F#4, a half note G#4, and a half note A4, with a '1/4' time signature above. The third measure contains a half note F#4, a half note G#4, and a half note A4, with a '1/4' time signature above. The fourth measure contains a half note F#4, a half note G#4, and a half note A4, with a '1/4' time signature above. The fifth measure contains a half note F#4, a half note G#4, and a half note A4, with a '1/4' time signature above. The sixth measure contains a half note F#4, a half note G#4, and a half note A4, with a '1/4' time signature above. The seventh measure contains a half note F#4, a half note G#4, and a half note A4, with a '1/4' time signature above. The eighth measure contains a half note F#4, a half note G#4, and a half note A4, with a '1/4' time signature above. The ninth measure contains a half note F#4, a half note G#4, and a half note A4, with a '1/4' time signature above. The tenth measure contains a half note F#4, a half note G#4, and a half note A4, with a '1/4' time signature above. The bass staff is in 4/4 time with a key signature of one sharp (F#). It begins with an 'Intro' section. The first measure contains a half note F#2, a half note G#2, and a half note A2, with a '1/4' time signature above. The second measure contains a half note F#2, a half note G#2, and a half note A2, with a '1/4' time signature above. The third measure contains a half note F#2, a half note G#2, and a half note A2, with a '1/4' time signature above. The fourth measure contains a half note F#2, a half note G#2, and a half note A2, with a '1/4' time signature above. The fifth measure contains a half note F#2, a half note G#2, and a half note A2, with a '1/4' time signature above. The sixth measure contains a half note F#2, a half note G#2, and a half note A2, with a '1/4' time signature above. The seventh measure contains a half note F#2, a half note G#2, and a half note A2, with a '1/4' time signature above. The eighth measure contains a half note F#2, a half note G#2, and a half note A2, with a '1/4' time signature above. The ninth measure contains a half note F#2, a half note G#2, and a half note A2, with a '1/4' time signature above. The tenth measure contains a half note F#2, a half note G#2, and a half note A2, with a '1/4' time signature above.

f dist. tone P.M. let ring... P.M. let ring... P.M. sim. P.M. P.M. P.M.

[illegible]

(end Rhy. Fig. 1A) $\frac{1}{4}$

Full

N.C.(A5)
Rhy. Fig. 2 (Gtrs. I & II)

P.M. P.M.

$\frac{1}{4}$ Full P

let ring

(7) 5 7 0 5 7 0 0 8 7 7 7 (7) 5 7 5 7 2 2 2 0 0 0 0 0 2

D5

Rhy. Fig. 3A (Gtr. II)

Rhy. Fig. 3 (Gtr. 1)

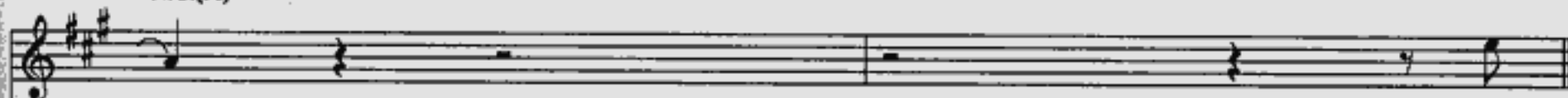
ES

(end Rhy. Fig. 3A)

(end Rhy. Fig. 3)

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in eighth and sixteenth notes, with a wavy line above the first measure indicating a trill. The second system consists of a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in eighth and sixteenth notes, with a wavy line above the first measure indicating a trill. The score includes various musical notations such as slurs, ties, and dynamic markings like 'sl.' and 'H P'.

N.C.(A)



Then

Rhy. Fig. 2A
Gtrs. I & II



Gtr. II

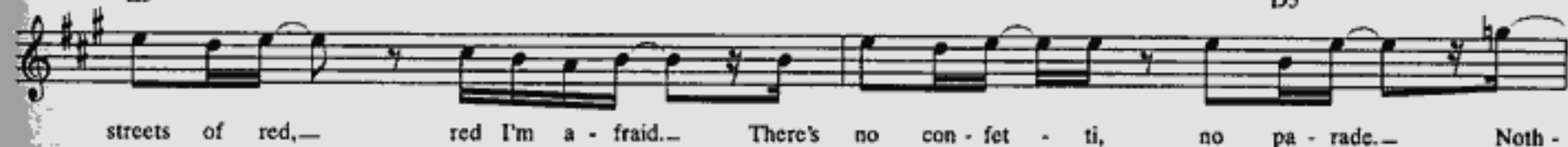
(end Rhy. Fig. 2A)

Gtr. I

*Gtr. II indicated to left
of slashes in TAB.

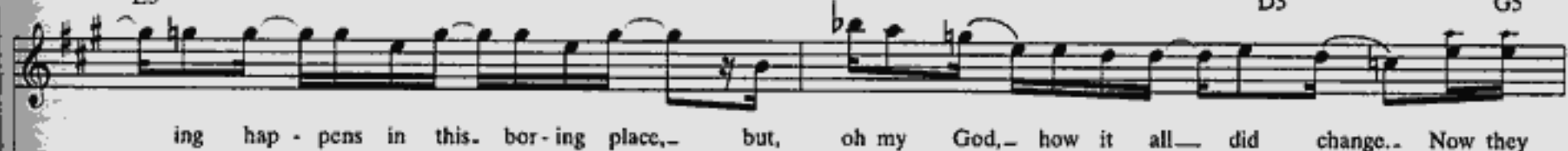
2nd Verse
w/Rhy. Figs. 3 (1st 3 bars only) & 3A

E5



D5

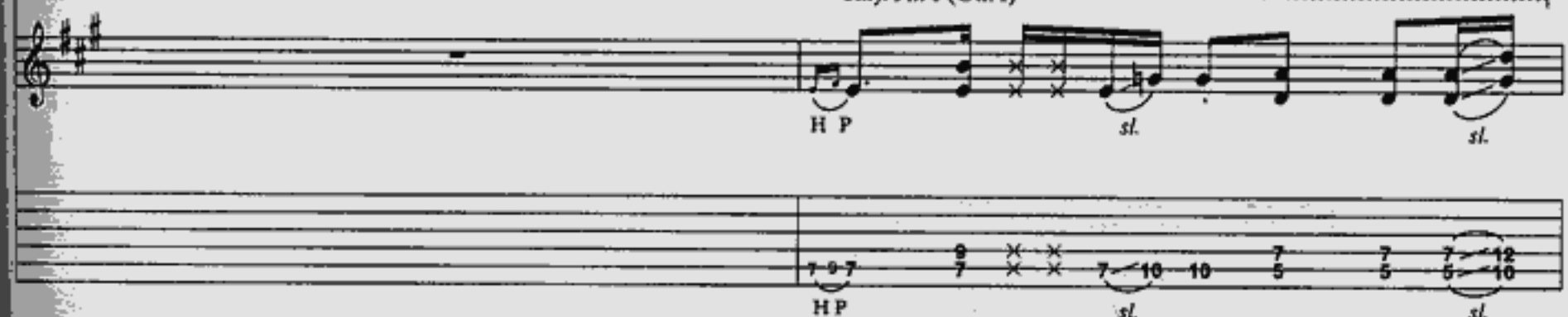
E5



D5

G5

Rhy. Fill 1 (Gtr. I)



H P

sl.

sl.

H P

sl.

sl.

D5

C5/D

D5

C5

B5



Rhy. Fig. 4 (Gtrs. I & II)

(end Rhy. Fig. 4)



sl.

2

w/Rhy. Fill 2 (1st bar only) w/Rhy. Figs. 1 (1st 3 bars only) & 1A

To Coda

[illegible]

C5 B5 F5 G5 D5

Rhy. Fill 2 (Gtr. II)

File 1 (Gtr. III)

(Gtr. III out)

3rd Verse
w/Rhy. Figs. 3 & 3A
E5

al - ways said, — "Some - thin' wrong — with lit - tle, strange — Ron - nie Long. —

Nev - er laughed, — nev - er smiled. — Talked a - lone — for miles — and miles — and —

w/Rhy. Fig. 2A
N.C.(A)

miles. —

Gtr. III

w/light dist.

Full P P H 1/2 Full P 1/2 Full H

Full P P H 1/2 Full P 1/2 Full H

P H P

4th Verse
w/Rhy. Figs. 3 (1st 3 bars only) & 3A
E5

Gal - low calls, — "Son," I say, — "keep — your smile — and laugh — all — day. — Think

sl. sl. Full

sl. sl. Full

P H H Full

P H H Full

w/Rhy. Fill 1

once a - gain — in this bor - ing place, — for lit - tle boys, — how they — soon change. — Now they

Full H Full H Full H Full H

Full H Full H Full H Full H

w/Rhy. Fig. 4

D5 C5/D D5 C5 B5

all pray, — blood stain wash a - way.

let ring

H sl. Full P (cont. in Fill 1) 1/4

7 10 7 0 7 0 10 7 7 10 (10) 14 10 15 15 (15) 10 14 10

w/*Fill 2 (8 times)

Ⓢ open A

Gtr. II

Coda

blood stained the sun — red to - day.

Full Full Full Full H P

Full Full P P H P

7 7 7 (7) 5 7 6 7 2 0 2 0 (0)

*Play w/slight variations ad lib (throughout).

(cont. in notation) N.C.(A)

Yeah. —

Full P Gtr. II H P (Gtr. II out)

Full P Gtr. I H P

5 0 5

12

Fill 2 (Gtr. III)

mf

w/talk box

2 2 2 2 2 2 2 2

Gtr. I

sl.

sl.

H

sl.

sl.

H

(Spoken:) Yeah, well, all the

Bridge
w/Fill 2 (8 times)
N.C.(A)

sl.

sl.

Full

Full

green things died when Ronnie moved to this place. He said,

sl.

sl.

sl.

sl.

sl.

sl.

"Don't you dare ask why I'm cursed to wear this face." Well, now

w/Rhy. Fill 3

we all know why the children called him "Ronnie Frown". When he

pull'd that gun from his pocket, and they all fall down, down, down.

P.M. P H H Full Full Full Full Full

P.M. 4 H Full Full Full Full Full

(6) P H H

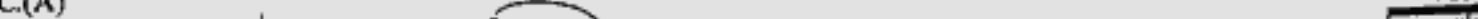
Chorus
w/Rhy. Figs. 1 & 1A
N.C.(A)

w/Rhy. Fill 2 (1st bar only)

— He said, "Lost my way— this blood-y day.— Lost my— way."— Yeah,~ yeah, I heard him.

w/Rhy. Figs. 1 (1st 3 bars only) & 1A
N.C.(A)

N.C.(A)



He screamed, "Lost my way_____ this blood - y day._____ Lost my_____ way_____

Rhy. Fill 3 (Gtr. II)

Play 3 times

w/Rhy. Fill 2

C5 D5 C5 (Gtr. II out)

All things wash a way but blood stained the sun red to

Gtr. I Full Full Full Full Full Full P P

9 7 8 7 8 7 (7) 5 7 5 7 9 7 8 7 8 7 (7) 5 7 5 7 0

Outro
w/Rhy. Fig. 2 (Gtr. I: 2 times; Gtr. II: 3 times)
N.C.(A)

N.C.(A) N.C.(A)
 day. That's right.
 2
 (0)

The musical score is for the hymn "All things wash away." It features a guitar part (Gtr. III) and a vocal line. The guitar part is written in treble clef with a key signature of one flat (B-flat). The vocal line is written in treble clef with a key signature of one flat (B-flat). The tempo is marked "Allegretto." The time signature is 4/4. The guitar part includes fingerings (5, 8, 5, 7, 7, 5, 7, 5) and articulation marks (H, P, P, H, P, sim., H, P). The vocal line includes lyrics: "All things wash a - way, —". The score is divided into two systems. The first system contains the first two measures of the guitar and vocal parts. The second system contains the next two measures. The guitar part ends with a double bar line and a repeat sign.

And they all fall— down,— down. But blood stained the sun to - day.—

N.C.(A)

Yeah, — yeah. —

Gtr. III

sl. H 1/2 Full P

Gtr. I

P H H P Full Full

C5 B5 F5 G5 D5

All things wash a way.

sl. sl. P 1/2 P P 1/2 sl.

Full Full 1/2 P Full Full P 1/2

w/Rhy. Fig. 2 (1st 3 bars only) (Gtr. II)
N.C.(A)

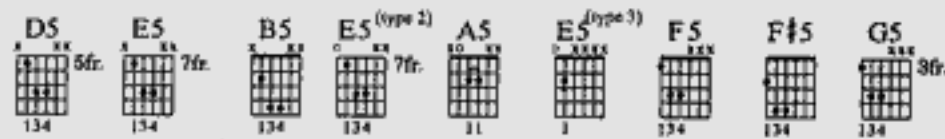
And they all fall down. — But

The musical score consists of three systems. The first system has a vocal line and a piano accompaniment. The piano accompaniment features a complex rhythmic pattern with eighth and sixteenth notes, and a bass line with a steady eighth-note pulse. The second system continues the vocal line and piano accompaniment, with the piano part featuring a more complex rhythmic pattern. The third system concludes the piece with a final vocal phrase and piano accompaniment. The piano part features a complex rhythmic pattern with eighth and sixteenth notes, and a bass line with a steady eighth-note pulse.

[illegible]

THE OUTLAW TORN

Words and Music by
James Hetfield and Lars Ulrich



Tune down 1/2 step:

⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭

Slow Rock $\text{♩} = 60$

Intro w/Rhy. Fill 1 F5/E E(♭5) F5/E Gtr. I Play 7 times F5/E E(♭5) F5/E N.C.

fade in dist. tone P.M.

Play 4 times
(4th time Gtr. I cont. in slashes)
(end Rhy. Fig. 1)

N.C.(E5)
Rhy. Fig. 1 (Gtrs. I & II)

P.M. P.M. P.M. P.M. P.M. P.M.

D5 E5

Gtr. I
Gtr. II

(Gtr. I out)

(Gtr. II out)

dim.

let ring

Rhy. Fill 1 (Gtr. II)

Play 7 times

fade in w/dist. & wah

let ring

1st Verse
*N.C.(E5)

And now I wait my whole - life - time - for - you.

*Chords implied by bass when gtrs. are tacet (throughout).

w/Fill 1

And now I wait my whole - life - time - for -

Gtrs. I & II D5 E5 *sl.* (Gtrs. I & II out)

you.

N.C.(E5)

I ride the dirt, I ride the tide - for - you.

w/Fill 2

I search the out - side, search - in - side - for -

Fill 1 (Gtr. I)

(cont. in slashes)

*Vol. swell

Fill 2 (Gtr. I)

(cont. in slashes)

*Vol. swell

D5 B5

sl.

— you to take back what you left me. — I know I'll al - ways burn — to be —

N.C.(A5)

*Gtr. I *sl.*

the one who seeks so I may find. — And now I wait my whole life - time. —

Chorus
w/Rhy. Fig. 1 (Gtr. I: 4 times; Gtr. II: 2½ times)

*Gtr. II tacet

N.C.(E5) (D) (E5)

Out - law of — torn. —

(D) (E5)

(D) (E5)

Out - law of — torn. —

Gtr. II 1/2

sl. *sl.* *sl.* *sl.* *sl.* *sl.*

P.M. P.M. P.M. P.M. P.M. P.M.

5 5 5 5 5 5 5 7 9 9 12 12 11 5 7 0 7 0 5 7 0 5 7 0 5 7 0

sl. *sl.* *sl.*

(D) E5 (type 2) (Gtr. II out)

Gtr. II

And I'm torn. —

(cont. in slashes) Gtr. I

1/2 1/2 *sl.* *sl.* *sl.* *sl.*

5 5 5 5 5 5 5 7 9 9 12 12 11 7 9 7 9 (9) (9)

sl. *sl.* *sl.* *sl.*

(Gtr. I out)

(w/delay repeat)

2nd Verse
N.C.(E5)

So on I wait my whole— life - time— for— you.

w/Fill 1

So on I wait my whole— life - time—

for—

Gtrs.
I & II

D5 E5

pick scrape

(w/delay repeats)

(Gtr. I out)

you.
*Gtr. II holds chord till end of bar and is out.
Gtr. I plays slashes as indicated.

N.C.(E5)

The more— I search,— the more— my need— for— you.

w/Fill 2

The more— I bless,— the more— I bleed—

for—

D5 B5
*Gtr. II

⑤ open
A B5

you. You make me smash the clock— and feel.—
*For next 4 bars, Gtr. I doubles Gtr. II w/slight vibrations ad lib.

I'd rath - er die be - hind— the wheel.

⑥ 3fr.
G A5

A5

Time was nev - er on— my side,—

so on I wait my whole— life - time..

Chorus
w/Rhy. Fig. 1 (2 times)

N.C.(E5)

(D)

(E5)

(D)

Out - law of— torn.—

Out - law of—

[illegible]

w/Rhy. Fig. 1A (Gtr. II)
(E5)

(D)

torn. And I'm torn.

Gtr. 1

P.M. P.M. P.M.

11-12 12-12

5 7 5 7 5 7 5 9 9-10 10-10

Bridge
2nd time w/Fill 3

D5 E5 D5 A5 G5 A5 G5 A5 G5 D/F# G5

And if I close my mind in fear, please pry it open.

(Hear me.)

Rhy. Fig. 2 (Gtrs. I & II) (end Rhy. Fig. 2)

7 9 7 7 5 7 7 7 5 5 7 7 7 7 5 5 5 5 0

7 9 7 7 5 7 7 7 5 5 7 7 7 7 5 5 5 5 0

5 7 0 0 0 0 5 5 9 5 5 5 0 3 5 5 5 5 9 3 5 9 2 3 3

sl. sl.

Fill 3 (Gtr. III)

8va
1½

sl.

(Gtr. III out)

1½

sl.

22 (22)

w/Rhy. Fig. 2B

D5 E5

D5 A5

G5 A5

G5 A5

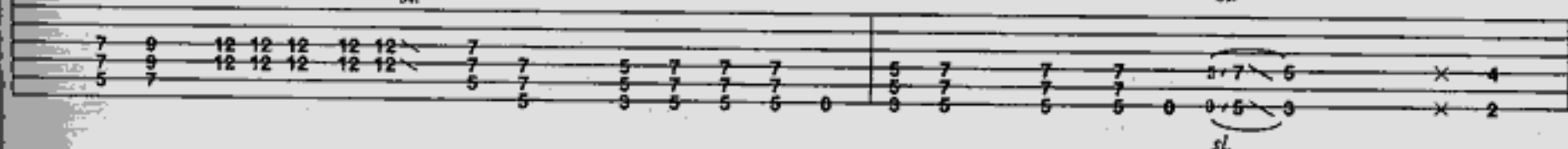
N.C.



(See me.)

Rhy. Fig. 2A (Gtr. I)

(end Rhy. Fig. 2A)



w/*Rhy. Fig. 2

D5 E5

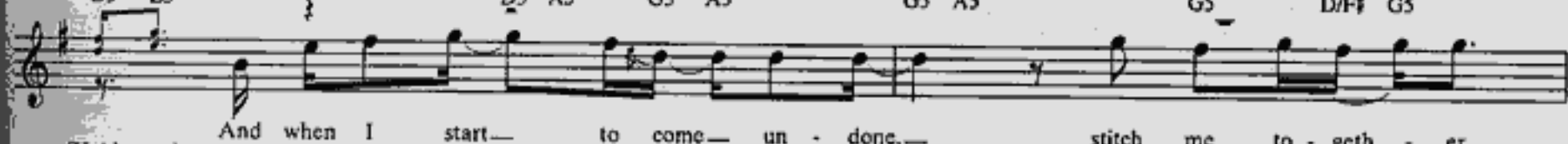
D5 A5

G5 A5

G5 A5

G5

D/F# G5



(Hold me.)

*Throughout Bridge, play all rhy. figs. w/slight variations ad lib.

w/Rhy. Figs. 2A & 2B

D5 E5

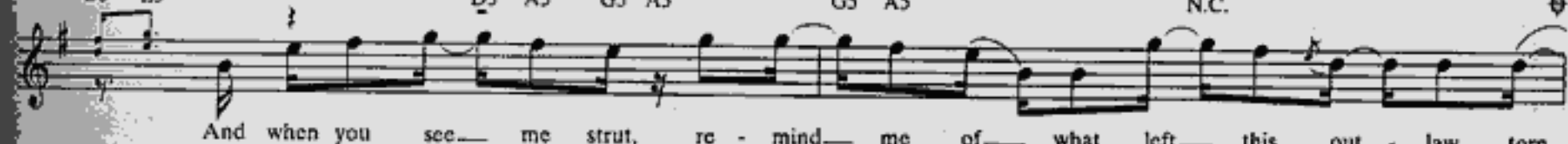
D5 A5

G5 A5

G5 A5

N.C.

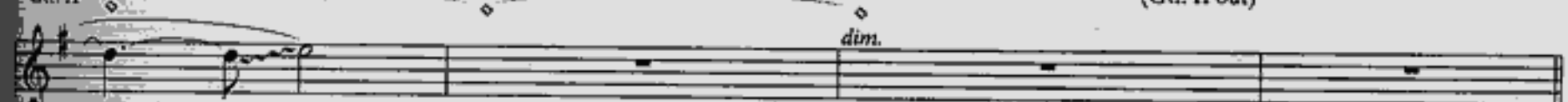
To Coda



(Save me.)

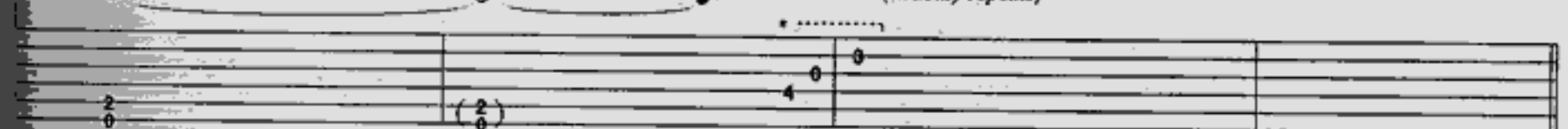
Gtr. II

(Gtr. II out)



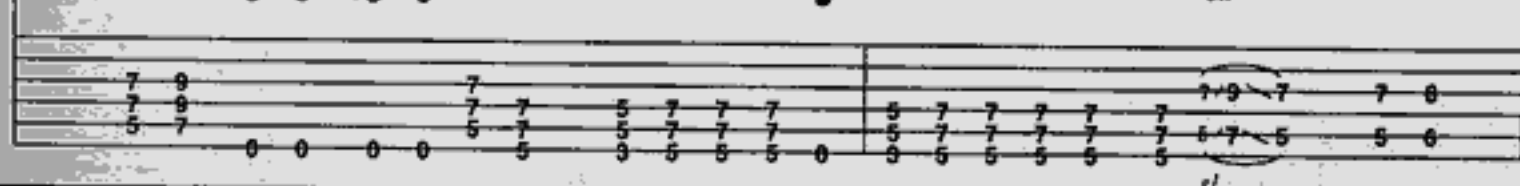
Gtr. I

(w/delay repeats)



*Pick stgs. near bridge.

Rhy. Fig. 2A (Gtr. II)



N.C.(E5)

*For next 4 bars, all notes are sounded w/vol. swells.

Fdbk. pitch: E sl.
(Actual sounding pitch is F $\sharp$ due to note being bent.)

Rhy. ES (type 3)
Fig. 3
(Gtr. II) 

(end Rhy. Fig. 3) w/Rhy. Fig. 3 (3 times)

